Stories of a "Bally-Hoo," by Clive N. Hartt

FEBRUARY 12, 1913 PRICE TEN CENTS

THE NEW YORK

DRAMATIC MIRROR

BRANDON TYNAN IN "JOSEPH AND HIS BRETHREN"

Talk with a Famous Danseuse

ALICE GENTLE

"BILLY CASTLES" SOPHYE BARNARD ALICE YORKE AND CECIL LEAN IN "THE MAN WITH THREE WIVES"

NINA MORGANA

VIOLA DANA
IN "THE POOR LITTLE RICH GIRL"

JOHN EMERSON AND JANE GREY
IN "THE CONSPIRACY"

PROMINENT PERSONALITIES IN PREVAILING PLAYS

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK, WEDNESDAY, FEBRUARY 12, 1913 No 1782

A LAST INTERVIEW

MLLE. BONFANTI, FAMOUS DANSEUSE, NOW IN THE AUTUMN OF HER DAYS, SAYS SHE WILL NEVER GIVE ANOTHER

JUST a block above Forty-sixth Street on the east side of Broadway, a quiet, brown-stone building, set a trifle back from the noisy and garish street, bears this sign over the windows of the first floor: "School of Dancing, Marie Bonfanti, famous danseuse." If you climb the steps and ring the bell, Mlle. Bonfanti will probably answer your ring herself and usher you into a long narrow room, on the smooth floor of which you must walk cautiously in order not to slip. The whole atmosphere of the room is that of an earlier generation. Daguerreotypes of famous ballet dancers, now long since dead and gone, rival in prominence the more modern pictures on the walls. At the end of the room nearest the windows a piano stands open and ready for service. Gas chandeliers proudly display the housemistress's contempt for twentieth-century electric lights. Old-fashioned curtains shroud the glare from the west of Longacre Square. The late Victorian seclusion and intimacy of the room—with frequent touches of an older convention revealing themselves—and the quaint attractiveness of Mlle. Bonfanti sitting opposite you on the piano stool call for an essayist, like Lamb or Hazlitt. A humble newspaper paragrapher feels incompetent to express his impression, however pleasant or unique.

Turn back the files of the New York *Times* to September 13, 1866, and you will find this comment apropos of the performance of The Black Crook at the old Niblo's Garden: "Mlle. Bonfanti, premiere danseuse, is as light as a feather and exceedingly graceful." It is the same Bonfanti who sits before you that the *Times* was speaking of. She was fourteen years of age then, and in the first flush of that artistic success which was to send her dancing around the world, before kings and peasants and all the types of humanity between. To-day, she dances no more before the public, but conducts her own school to which the daughters of Presidents are proud to come. She is still an artist and a dancer, however. Although her hair has become touched with gray and a few kindly wrinkles have been caught in her countenance, her tucked-up skirts reveal more shapely and supple limbs than those of nine-tenths of the ubiquitous "flappers" who languorously peer into the brilliant shop-windows about town. When she walks it is with "a springy motion in her gait" that rivals Genee's. Through professional eye-glasses, she looks at you pleasantly and she rarely finishes a sentence without a smile. Mlle. Bonfanti is to-day tremendously alert and vivacious. Often she borrows French or Italian phrases to give piquancy to her remarks. Half of what she has steadily affirmed will be her last interview was conducted in English, the other half in French.

"I was born in Milan, sunny Italy," began Mlle. Bonfanti, dutifully autobiographical," and at a very early age received my first lessons in dancing. I might have been there still, had it not been for an invitation I received towards the close of your Civil War to dance in London. So great was my success there during my three months' engagement that American managers insisted on my coming to New York as premiere danseuse in The Black Crook. How well I remember that opening night! The ballet was perfectly trained, attending then strictly to work, instead of winking at people in the audience, as seems to be the fashion nowadays. I remember the Majiltons in that performance did the first high-kicking ever seen on the stage, at least the first I had ever seen. It was not until much later that high-kicking by women as now seen came into fashion. And the orchestra! the flowers! the applause, which lasted well into one o'clock in the morning!"

Mlle. Bonfanti was touched by the thought of past glories and triumphs, a bit saddened by them, too.

"Why should we run over the history of my artistic life?" she asked a trifle deprecatingly. "It has been printed so often in other interviews—and besides, there is really nothing exciting to tell. It is only the story of dancing in many lands, the story of many successes and many friends. It is all of a piece. For I would have you know I led a very routine existence—practise in the morning, performances in the evening and early to bed after the play. I never went to supper parties; rarely, too, could I indulge in my passion for walking. A dancer has to be as careful and solicitous of her feet as a pianist must be of her hands. And she must scrupulously guard her health. That is why I am so much alive to-day." Mlle. Bonfanti tapped the dancing shoes she was wearing smartly on the polished floor, as if to give confirmation to her remarks.

MARIE BONFANTI,
Famous Danseuse as She Appeared in the Original "Black Crook."

To keep off the subject of her own life, as Mlle. Bonfanti wished, was comparatively easy, for she has many diverse and contradictory—but all interesting—opinions on current events and tendencies, and she is not at all loth to express them. She seems really to prefer talking about things and people and events to talking about herself. (Oh, modern press-agent, observe, for this is something unknown in your world of diligent exploitation.) Automobiles and electric lights especially arouse Mlle. Bonfanti's ire. And although she has been always independent and self-reliant herself, she does not sympathize with the new feminist movement which is the expression of that strange, new restlessness stirring women to varied activities the world over to-day. Nor has she any patience with the present-day young lady's desire for a short and royal road to art and knowledge.

"Ambitious girls come to me," said Mlle. Bonfanti smiling, "expecting to learn to dance between engagements. Mon Dieu! one cannot learn to dance like one can learn to swim. Dancing is a fine art, which like all fine arts requires years of steady practise and training. A dancer's career is a difficult, an arduous one. Oh, these young ladies of 1913 who expect to acquire an art by the get-rich-quick method! I have no patience with them."

"There is a certain exercise for the leg which I require all my novitiates to repeat many, many times. The exercise gives flexibility to the leg, suppleness to the knee. Of course the exercise is tiring and monotonous. Not a few of my pupils will say to me, 'Madame, what is the use of that exercise?' Ah, that is a question, very, very banal. I answer and not a little irritably—'*Enfants*, you have no art in you, or you would never ask me that.'" Mlle. Bonfanti smiled, half amused, half angry at the thought of these impetuous children, rebellious of all long discipline.

"Yet I love my pupils," she hastened to add, afraid perhaps that I should misunderstand her, "they are so eager to accomplish things, so ambitious. If they only had just a wee bit more patience!"

For modern dancing, at least as exemplified in the ordinary musical comedy, Mlle. Bonfanti has naturally small admiration.

(*Continued on page* 11.)

NIGHT STANDS IN COUNTRY CALABOOSES

BY CLIVE NEWCOME HARTT, "THE BALLY-HOO BOY"

(The Most Arrested Young Man in the World, Although Never Locked Up)

CLIVE N. HARTT.

[Clive Newcome Hartt, the author of the following article, is one of the best-known "Bally-hoo" artists in the business, and he has had a varied and interesting career, only a small part of which is related in his story.

Unlike the majority of those masquerading itinerants who do "Street Rubing" work, Mr. Hartt received a college education and was a law stenographer before he joined the stage and later the advance agent and "bally" line. After taking the Amanuensis Course in Heffley's, Brooklyn, he started to study law, and even then was doing turns at smokers, stags and church entertainments as a monologist and club juggler, at which he was an adept even as a child. He dropped his law work suddenly to join Charles Frohman's Hearts Are Trumps, the big Drury Lane production on the order of The Whip, as stenographer to Thomas Namack, the business manager, and Tully Marshall, then stage manager of that company. He also had charge of the "supers" and played several small bits. He has done character parts, comedy, chorus work, and in vaudeville has done monologue, juggling, and given imitations. Besides appearing under his own name, Clive Hartt, he has appeared under various stage names, such as Pat Hartt, Mr. Styles, John Walk, and other aliases, where he was trying out new acts. He was in the chorus of Primrose and Dockstader, had a bit in Julia Marlowe's Barbara Freitchie, tackled Pain's Fireworks Spectacle, then Nixon & Zimmerman's Miss Bob White, and acted as stenographer and private secretary to Fred G. Nixon-Nirdlinger at Ye Park Theater, also doing occasional press work, writing nearly fifty short sketches which appeared in the Philadelphia Item, under the name of one of Nixon & Zimmerman's leading comedians.

He was, in turn, third advance, second advance and press agent, finally settling down to the office end of the game as assistant to Eddie Pidgeon, general press representative for William Morris, Inc., at the American Music Hall, and since then has been writing advertising copy, magazine stories and articles on shorthand and chess, at which he is an expert.—EDITOR.]

YES, I have been arrested two hundred and thirty-six times. No, never locked up. Why? Well, now, I'll have to go back for ten years. That was when I joined Gus Hill's Happy Hooligan company. I was the advance ballyhoo. You know the gag. I made up as Happy. I played a cornet. I rode a bicycle, or half a bicycle—one wheel. I rode a horse; or I drove around town in a hansom, or a buggy. And I did all this in every town in the United States, nearly, during the past ten years, and was arrested in very nearly every one, too. What for? Well, I'll tell you: In some cases it was because I was too realistic. Because I made Happy act too much like a real hobo. And they thought I was a vagrant. Sometimes I was mistaken for a yeggman. Of course, each time I was taken to the station house it gave the newspapers something to talk about the next day. And all this, of course, was what I wanted. To get myself talked about. To advertise the show.

First I'll tell you of the different disguises I wore during my career, and then relate some of the funny instances leading to my numerous arrests. Happy Hooligan was, of course, the make-up I used most. Next to this in popularity and durance was Buster Brown, which I did all another season. A clown, both regulation circus and "august" type, copying Marceline and Splinters from the Sunday papers; then in black-face, with many changes of wardrobe; some of the Beau Brummell type; another of the Bert Williams, or gawky type, and still others, like an old Uncle Tom, a pickaninny; and one make-up I had which attracted a lot of attention was half black and half white—both the costume and the way I made up my face. I used to draw a straight, fine line exactly through the center, from forehead to neck, and on one side, to match the black side of costume. I applied burnt cork. On the other, to match the fawn-colored side of suit, hat, and shoe, I covered with flesh-colored grease, paint and powder; and on one occasion, by the way, I made the white side up with gold dust, which was not only startling, but exceedingly dangerous, as I was told afterward by a skin specialist, who advised me not to try such a make-up again. And then the characters that I imitated! Sam Bernard, Johnny Ray, and, of course, the inevitable imitation of Harry Lauder; but I have the pleasure of saying that during a street demonstration, while Lauder himself was sitting in William Morris's automobile, I climbed up on the side of the car, made up in exact imitation of him and carrying a plaid suit case displaying an ad; and he shook hands with me, and laughed at my make-up with real good humor, which, incidentally, was a big hit with the crowd for both myself and—Harry. Then I did a silly country kid, dragging after me, on the end of a rope about eight feet long, a little, fat, woolly, ten-cent dog on casters, forming a ludicrous picture, and one that caused lots of laughter among women especially. And, funny thing was, nobody ever dared to step over or kick against that long rope, although I was monopolizing half the sidewalk with it all the time!

CLIVE N. HARTT AS HOOLIGAN.

Then I had trick dogs, a beadle hound, a collie, a mastiff, a bulldog; two lambs, a pig, a goose, and even rode a camel at one time! I drove around in a little sulky pulled by a goat. I rode Arabian horses, bucking bronchos, Mexican burros, common, ordinary jackasses, donkies and boneyards galore. I have shot around in autos, on roller skates, walked on twelve-foot stilts, and even ridden astride of the perambulator that the Murray Hill Theater used to have driven around the streets of New York with the show bills displayed thereon. And if you've never ridden astride of a perambulator, you don't know what rough riding is. It is like riding a rail, except that every time you come to an elevated structure, if you don't watch out you'll be knocked off, as a perambulator is nearly as high as an elevated railroad track. I have been a rube, a Frenchman, a Dutchman, a common, ordinary bum; an eccentric, or better-class hobo, like Hooligan; a Japanese, a Chink, a wax figure; a female impersonator, with a blonde wig and silk gown. I dressed like a hunter, with a khaki suit, shotgun, two revolvers in my belt, and my cartridge receptacles all well filled with ammunition, advertising a new cigar. I made up as Rip Van Winkle, in Philadelphia, to advertise Nixon and Zimmermann's Miss Bob White, a comic opera which was appearing at Ye Park Theater, and which, because of its many years before the Philadelphia public, had earned the soubriquet, "The Rip Van Winkle of comic opera"—and I was the "Rip" for four weeks, during a hot summer, wearing a long-haired wig, long whiskers, and nearly smothering under the disguise! I impersonated the Duke De Chalnes when his name was in all the papers at first talk about him; and, with my clothes the proper cut, I strolled about, wearing my monocle, carrying a cane and smoking gold-wrapped cigarettes, leading a beautiful collie that I got especially to lend class to the ad, and who wore the announcement of the advertisement upon a little velvet blanket over his back.

I also made up true to life as "Scotty," The Man from the West, Death Valley "Scotty," who fairly "threw money away"—NOT. And I gave it away in bundles (stage money, of course); and on each $100 I gave away was printed the ad for the show. But later developments proved that I had Scotty right at that, as he turned out to be quite as big a faker as the faker who was imitating him!

One stunt I did was a great hit with the little ones; that was "Flip," from the Little Nemo series of pictures. With the exact get-up, the big hat and "WAKE UP" sign, the face printed, as it had to be, with green, blue and purple paint; the funny shoes, and all; it just caught the children in the right spot, and it used to do me good to hear their squeals of delight as they would say: "Look, mamma, dare's F'ip, f'om 'ittle Nemo, in funny pitchers; ain't it, mommer?" But the worst part of this part was that I had to continually smoke an enormous, vile-looking cigar, that used to nearly kill me, at times, so much was there to it besides Havana. But I was always a stickler for details, and I wouldn't play any part unless I followed out every little particular to

a dot. A pipe for a hod carrier, a cigarette for a sissy, a cigar for a sport, and chewing gum for a Bowery Lizzie. If I played *one*, I used the thing that went with it. And I DID do a hod carrier, too, and lugged around on my shoulder all day a big, real hod full of wooden bricks, with the advertisement painted across them.

Then I went all over Coney Island one Summer with nothing on me but a barrel—no apparel, apparently, but a bathing hat and a bath key around my neck. Of course, I got this effect by using a full suit of fleshings, with false, bare feet attached; and, with a short pair of white running pants to keep me from being too much like an Apollo, I stepped inside of a small sugar barrel, clapped on a bathing hat, and, with my face sunburned (with dark grease paint), and my arms likewise, I made Coney Island sit up and take notice such as they had never done before; and to say that it was a hit would be putting it mildly. As one of the papers said next day (and they were all full of it, too, by the way): "And the young girls, not content with seeing the young man from a proper distance, insisted in frantically pushing each other out of the way to get nearer the barrel so that they could look inside of it!" Of course, I was arrested! That is taken for granted before I started out, you know. But the two and three columns on the front pages next day, with scare heads in black type, made an ad that was well worth the sacrificing of a little dignity to attain.

And then Carrie Nation. WOW! But that was a scream! Will I ever forget that? Not as long as I have a "remember" in my cranium. Well, honestly, I looked so darned much like Carrie herself that I was followed, hooted, jeered, and caused crowds to collect that forced the calling out of the reserves to quell the riot and remove me to the women's pen of the station house! But only for a minute, for when I explained the embarrassing position I was placed in, by being mixed with those other "criminal ladies," I was released, especially as my employer, the manager of the wine house for whom I was advertising this time, came over with several boxes of clear Havanas for the boys in blue, to say nothing of a few suspicious-looking packages wrapped in straw, with gold-foil ends sticking out, which he left with the lieutenant behind the desk.

Well, counting up all my advertising and ballyhoo make-ups and many different costumes I wore, I have assumed, I guess, and played the characters of, a hundred different types of humanity—a record I am proud of, and one of which many a "stage actor" might be glad to boast. And don't think for a minute I have confined all my acting to the street! "Far be it," as Munroe says. I have ballyhooed in parks, circuses, county fairs, in vaudeville, in comic opera; and have even played character parts with Charles Frohman, in Hearts Are Trumps, 1900-1. For this latter I was *not* arrested.

I have juggled Indian clubs on the street, as well as plates, wooden bottles, china eggs, etc., etc.; and have drawn rapid crayon sketches in windows, posed as wax figures in windows, and have given shadowgraphs (making faces on a sheet with my fingers) as an ad.

One oddity that I originated (for you must know that I conceived all my own ideas for these ballyhoo stunts, as well as worked them out). Well, there was one that I invented that I couldn't possibly work myself, as I had to stand around and wind it up! It was nothing more than this: I went to a costumer and bought a Chinese Mandarin costume. Then I hired a big Swede for a couple of dollars for half a day; and, to make the thing brief, I simply dressed him in this costume, "upside down"—that is, I put false hands over his feet, and propped the false legs up in the air by means of iron supports strapped to the Swede's shoulders. Then, by hanging a false head, with a Chinese mask and wig fastened on, down in its proper place, inside the collar, all my Swede had to do was simply to slowly walk when I turned a little crank fastened outside of his back; and when I pulled a lever he stopped. The effect, or illusion, was exactly as if a huge Chinee, about eight feet tall, was walking on his hands; and an automaton at that!

Well, the outfit was pinched ten minutes after we reached Borough Hall, Brooklyn. The policeman, who knew me, apparently, from numerous other escapades, said, with a wink:

"You, you wise guy, you wouldn't get in *that* thing yourself, would you? Make some poor dub do the hard work, while you wear a white duck suit and look wise and pull in the coin for being a great advertiser! You're a wise gink."

Sometimes I would drive like fury through the principal thoroughfares of a town in a buggy, or perhaps a regular billposter's wagon, with the bills of the show pasted all over the wagon, and in some cases even pasted over the horse's back; and, with my Hooligan make-up on, I was inevitably collared for violating speed laws and taken in by a traffic cop.

But when I rode that camel I guess I caused more runaways and got more curses from drivers of skittish horses than you could count. You know that almost any horse can smell a camel; they know by instinct when one is approaching; they don't even have to see him. They simply sniff in the air; and then, if they're not hitched or being held, they simply bolt, and there's another runaway blamed to Happy Hooligan and his confounded camel.

(*To be continued next week.*)

BACK OF THE CURTAIN

BEHOLD a contented man!

Chauncey Olcott, gazing at the auditorium of the Grand Opera House, crowded as thickly as a lump of sugar is covered by flies on an August afternoon, drew the profound sigh of a man who had nothing else to ask of the world. The reason for that sigh, followed by an Olcott sunrise smile, he told after the first act of The Isle o' Dreams:

"When I was fourteen years old I paid a quarter for a seat in the gallery and watched the reception given Gus Phillips. I thought it was the finest thing in the world to be treated like that. I stood thinking about it when the play was over. I stood on the corner of Twenty-third Street and Eighth Avenue until I missed the last train to my home, which was at Fort Washington. I thought if I should ever please an audience to such a degree I would be a thoroughly happy man. To-night, when they made five times as much noise as they had the night I missed my train, I knew I was a thoroughly happy man. I had realized my ambition. All I ask is that the happiness continue."

Mr. Olcott is a man who gets what he wishes. Seventeen years ago, the story is told, he was walking with his wife in the park, and saw a George IV phaeton spin past with one of New York's most fashionable women sitting in it.

"The dream of my life is to see you driving in one of them, dear," he said. Seven years later the dream was realized.

Coughing in a dust cloud left by one of the first of the modern impertinences, an automobile, he gasped to Mrs. Olcott: "I hope that some day we'll be as saucy as those fellows."

The automobile and the sauciness followed. As they left the bank where the Irish star wrote his check for the automobile, Mrs. Olcott, oblivious of Fifth Avenue crowds, flung her arms about her spouse's neck, saying between tears of joy:

"Chauncey, you're the dearest man in the world."

The missionary of romance patted her shoulder, glanced at the round-eyed passers-by, and said:

"There, there, dear. I'll admit I'm the happiest."

Cecil McLean has gone Alla Nazimova several better in the matter of symbolism in dress. Mme. Nazimova followed in Bella Donna the sartorial patterns of serpents; but Mr. McLean, to prove his ardent, elemental nature in The Man with the Three Wives, wore a red dressing gown in each act, and had the coats of his business suits lined with flame-colored satin.

Mabel Taliaferro, under the chaperonage of Mr. and Mrs. J. I. C. Clarke, has sailed for a visit to Panama and a cruise of the West Indies. She will remain in tropical America until it is necessary to return for the rehearsals of the play in which she and her sister will jointly star. The mingling of human sugar and spice in this novel, dramatic combination is being prepared for by five theatrical cooks. Five distraught playwrights are writing with one eye on Joseph Brooks, and one on the distractingly unlike sisters.

Josephine Cohan has been telling family secrets in Australia.

"Daintiness Personified." So they hail her in the big island where if they like you at all they do it in a whole hearted way. Miss Cohan is very proud of her contemporary, George M., according to the neat prints that have reached me. She always refers to him as "my wonderful brother."

"I think that the first thing my baby eyes ever saw was a theatrical dressing room," she has said in her various island confidences. "I know that I was born in one and that my cradle was a big theatrical trunk.

"My first performance I can remember as if it were yesterday. We were appearing in a wild and woolly Western play, in the second act of which I was supposed to be rescued from a burning house by an Indian chief, while cowboys discharged their revolvers in wild excitement outside. The play was put on in such a hurry that we did not have time for a dress rehearsal. Naturally when I saw myself in a blazing house with a strange man in paint and feathers swooping down upon me, I was frightened. I kicked and screamed and wildly waved my hands about, resisting with all my puny strength the effort to 'save me.' The newspapers, thinking this was acting, predicted a great future for me. They said it was the most realistic bit of acting they had ever seen done by an infant."

Moffett, Chicago.

MRS. MAX FIGMAN (LOLITA ROBERTSON) AND BABY MAXINE.

While Yancsi Dolly dances with Hungarian fervor in The Honeymoon Express, Rozsika, who is as graceful, but of more pensive temperament, has gone on tour with The Merry Countess. The sundering of the twin sisters was a painful, dramatic, surgical operation, as saddening as the parting of married pairs. But, like the married pairs, the sisters agree to the separation for reasons of salary. They wept in fervid Slavic fashion at parting, and promised to write each other every day, also a la married pairs.

Mr. and Mrs. Figman contest the laurels of Mr. and Mrs. Robert Edeson as the most happily domestic pair on the American stage. As with the Edesons there is a small daughter in the Figman family. Six months old Maxine requires a journey to the theater on matinee days, for unlike Roberta Edeson she is not a bottle baby. These twice a week pilgrimages are made from Bayside where Mr. and Mrs. Figman have taken Harry Bird Martin's house, in which they abide beneath the shadowing wing of neighbor Alan Dale.

The slogan, "The American stage for American actors at American salaries," heard in actor camps is repeated here in rhyming form by Erroll Dunbar.

YE PLAINT OF YE AMERICAN ACTOR.

Quoth ye American actor,
I mean ye one without a part:
This is precisely how I feel,
With apologies to Bret Harte.

We're ruined by British cheap labor;
Let's go for the heathen cocknee;
For to earn our bread and butter
We don't need stage hands across the sea.

Robert Hilliard says E. D. Price said it, and Mr. Price declares his star was the author of the quip.

"I see Mary Garden's been entertaining her friends as a cabaret singer. She's the Eva Tanguay of grand opera." THE MATINEE GIRL.

NEWBURGH'S NEW VAUDEVILLE HOME

Mr. Cohen opened his new vaudeville house in Newburgh, N. Y., Feb. 3, with seats for 1,600 people. The interior is decorated in copper, gold and cream, and the colors are blended with a very pleasing effect and has retiring rooms on the first floor. The house has a mechanical orchestra which is played by Professor Scoffield. The new house is a very pretty one. George Martin is Mr. Cohen's manager.

THE FIVE FRANKFORTERS

The Five Frankforters, an imported play which the Shuberts presented out of town earlier in the season and then immediately withdrew, is to be revived by them in the near future.

THE FIRST NIGHTER

The New Winter Garden Show with Gaby Deslys—"The Unwritten Law" at the Fulton—"The Hundredth Man"—The Irish Players—Other Attractions

"THE HUNDREDTH MAN"

Drama in Three Acts by Hutcheson Boyd; Wallack's Theater, Feb. 8; Produced by Sidney Rosenfeld.

Gershom Myrick ..... Ralph Stuart
Joe Hinckley ..... William K. Harcourt
Captain Peabody ..... Frank Weston
Hicks, nicknamed the "Parson" ..... Athur Laceby
Simpson, nicknamed "Snipey" ..... Royal Tracy
Lieutenant Vernes ..... Charles Dickson
Thorpe ..... William Fredericks
Kaia ..... Louise Randolph
Mrs. Peabody ..... Kate Mayhew
Ruth Peabody ..... Ruth Fielding

This is the fourth play presented by Sidney Rosenfeld under the auspices of the National Federation of Theater Clubs. Of course, we cannot expect productions made under the circumstances governing the Federation to be on par in all things with plays produced after six weeks' rehearsals and staged with every regard to atmosphere, locale and period. And with these reservations it is fair to say that The Hundredth Man makes out an enjoyable evening's performance. The acting of some of the leading members of the cast might have been improved, especially when Mr. Laceby was able to give such a finished interpretation of the role of the English beachcomber, Charles Dickson in the part of the French naval lieutenant, and Louise Randolph of Kaia, the native South Sea Islander. Mr. Stuart for one showed lack of warmth and played the hero in a rather lackadaisical fashion, and Mr. Harcourt was excessively stiff and precise in the part of the jealous mate. Several of the minor parts were well played, and the scenic features, though obviously improvised, sufficed to create the necessary illusion. A certain shortcoming of stage direction was noticeable, but was evidently due to the haste with which the production was made.

The story is interesting, and with a picked cast and a colorful *mise en scene* appropriate to the subject, it is likely that the play could be worked up into a success.

The curtain rises on a tropical scene representing the beach of one of the South Sea Islands, with the limitless ocean in the background. Gershom Myrick is a beachcomber. Once he was an American naval officer. He quarreled with his superior officer and was dismissed from the service to go from bad to worse. His companions are two beachcombers, Snipey and Hicks.

In resenting the brutality of Thorpe, a rich trader on the island, Myrick throws him over a cliff into the sea, where he is devoured by the sharks. At that moment the three despairing men see an American trading vessel heaving in sight, and Myrick, in the interest of all, determines to assume the dead man's identity and represent him. His confidantes are the two beachcombers and Kaia, the native girl, who loves him.

The vessel brings Captain Peabody, his wife, his daughter Ruth and the mate, who is a suitor for Ruth's hand. The deception works well. The Peabodys are entertained at Thorpe's house, and Ruth becomes interested in the supposed planter, and finally persuades him to consent to accompany her father back to the United States on his vessel. Her interest in him arouses the mate's jealousy and fires Kaia with thoughts of revenge against Ruth for threatening to deprive her of the man she loves. The girl tries to stab Ruth, but Myrick receives the blade instead and becomes for the time being an interesting invalid.

And about this time Captain Peabody learns from the jealous mate, who has been spying, that Myrick killed Thorpe and is a downright impostor. He not only openly denounces him, but raises a signal to a nearby French gunboat doing police duty in those waters.

Myrick admits everything, except the killing of Thorpe other than in self-defense, but figures out that nobody will believe in his innocence anyway and resigns himself to the fate of being buried alive in New Caledonia. He tries to disgust Ruth by shocking her Puritan sensibilities and acts the conventional stage hero. But Peabody undergoes a change of sentiment. He begins to believe in the young man, in whom Ruth's faith has never faltered, and when the French naval lieutenant who has come ashore, gallantly leaves Ruth alone with Myrick to say farewell, Captain Peabody rushes him aboard his ship and carries him off to Maine, U. S. A. The only victims sacrificed are poor Snipey, the Bowery Boy, and Hicks, the hopeless tippler and comical Cockney, who are put aboard the gunboat.

Miss Ruth Fielding gave a sympathetic performance of the heroine, and Royal Tracy and Frank Weston and Kate Mayhew were very good.

"THE UNWRITTEN LAW"

A new melodrama in three acts by Edwin Milton Royle; produced by H. H. Frazee. Fulton Theater, Feb. 7.

John Wilson ..... George Farren
Kate Wilson ..... May Buckley
Su ..... Jean Mercet
Dan ..... Tommy Tobin
Fred Morley ..... John Stokes
Larry McCarthy ..... Frank Sheridan
Estelle ..... Grace Goodall
Doctor Mahler ..... Frederick Burton
Sadie ..... Mrs. R. E. French
Foreman of Grand Jury ..... George Cameron
McGuire ..... Joseph Robison
Mullen ..... Walter Eaton
Smith ..... Ed. Feldt
The Nurse ..... Marion Ballou
Stenographer ..... Ethel Davies

In The Unwritten Law Edwin Milton Royle, author of The Squaw Man, follows the unfortunate precedent too frequently set of late by leading playwrights in that his last play is not worthy of comparison with the one which gave the public the right to expect another success. The title of the melodrama—for such it was acknowledged on the programme—suggested the plot and finish, so there was little to hold in suspense the interest of the audience save the fact that it required two long acts before the story could derive enough speed to proceed towards something like a goal.

The story was sad enough with its start, and it continued sad until the end, which by the assistance of the unwritten law idea was supposed to bring about a happy finish, since it left husband and wife in each other's arms. But after four acts of such acute misery, brightened only by the efforts of a manly little boy who liked to fight and by the noisy assurance of a Tenderloin product in the shape of a pretty, slangy, young woman, it was difficult for the audience to leave the theater with the feeling that the Wilson family was much better off than in the first place, although Mr. Wilson had reformed from his drinking habit.

With such principals as a sot of a husband and a pale-faced, patient little wife who does washing to support the family of four, there is a strong appeal for sympathy. But the appeal becomes tiresome ift the end of the second act, by which time we know both Mr. and Mrs. Wilson by heart and can almost surmise the words they will say. The genial saloon keeper, Larry McCarthy, comes as a genuine relief. Larry seems honest enough to even a keen observer, but Mr. Wilson is not too drunk to be deceived by his kindness to Mrs. Wilson and his gifts to the children. The climax is reached when the wife is obliged to take Larry as a boarder in order to make both ends meet. Wilson then leaves home for good. Time passes and Larry becomes one of the family.

In the meantime an old flame of Larry's arrives on the scene and laughs at his fancy for Mrs. Wilson. Estelle knows Larry and bides her time, assuring him that he will tire of the quiet, sweet-voiced woman and return to herself. Mrs. Wilson has applied for a divorce. Her decree arrives just after her little boy has fought a schoolmate for calling his mother a name and the daughter has returned from school on account of the snubs to which she was subjected on account of gossip about her mother and Larry. Mrs. Wilson pleads with Larry to make good his many promises and marry her for her children's sake. First he puts her off, then she learns that he has made plans to leave that night in company with Estelle.

Driven frantic by his brutality, she picks up a kitchen knife and follows him into the next room. The husband returns at this moment, hears the voices and goes to them. When Wilson comes out he has a bloody knife in his hand. He is arrested for the murder.

When the case is called before the grand jury the prosecuting attorney permits a physician to try hypnosis on Mrs. Wilson, whose mind has become a blank. She then tells the entire story, and the attorney whispers to Wilson that the foreman has just said the verdict will be "the unwritten law."

May Buckley made Mrs. Wilson a sympathetic character and acted with decided finish. George Farrent as the husband gave an artistic performance, and Frank Sheridan was most plausible in his smiling moments and equally disagreeable in his bored ones. Tommy Tobin was a manly little chap and Grace Goodall a breezy comedy relief.

"THE HONEYMOON EXPRESS"

A farce with music, in two acts. Book and lyrics by Joseph W. Herbert and Harold Atteridge. Music by Jean Schwartz. Costumes designed by Melville Ellis. Staged by Ned Wayburn. Produced by the Messrs. Shubert at the Winter Garden, Feb. 6.

Henri Dubonet ..... Ernest Glendinning
Pierre ..... Harry Fox
Baudry ..... Harry Pilcer
Gardonne ..... Lou Anger
Gus ..... Al Jolson
Doctor D'Zuvray ..... Melville Ellis
Achille ..... Frank Holmes
Eduard ..... Robert Hastings
Gautier ..... Gerald McDonald
Constant ..... Jack Carleton
Paul ..... Henry Dyer
Guillaume ..... Clint Russell
Felix ..... Harry Wardell
Alfonse ..... Hariand Dixon
Gaston ..... James Doyle
Maurice ..... Owen Baxter
Yvonne ..... Gaby Deslys
Mme. De Bressie ..... Ada Lewis
Marguerite ..... Yancsi Dolly
Marcelle ..... Fanny Brice
Marcus ..... Gilbert Wilson
Noelle ..... Marjorie Lane

Those ultra-modernists who contend that pantomime dancing with music is eventually to replace the spoken drama will receive confirmation of their belief in the current attraction at the Winter Garden. A blind man can extract small amusement from the present "show." Even the best humor is visual; for example, Al. Jolson's ridiculous parody of the dance bacchanale at the beginning of the second act. No one pretends to understand what Gaby is saying—nor does it in the least matter so long as two-thirds of her charm consists in a very piquant, pretty face, and gowns which fully justify the country reporter's "ravishing." Melville Ellis has beautifully costumed the chorus girls and arranged color effects that are an artistic delight. Ned Wayburn should be proud of the original dances and stage evolutions of the chorus, credit for which is due wholly to him. They lack that mechanical, uninspiring precisionism usually characterizing musical comedy stage marches. In The Honeymoon Express the chorus really dances. And even the electrical man and stage carpenter must receive praise for that stirring finale to the first act, where we see an automobile and a steam train race to an exciting finish, with the curtain descending on a puffing engine and a tooting auto almost crashing into the footlights.

Only one thing mars the visual excitement and gorgeousness of this spectacle, and that is the accompanying music. Surely it is not "high-brow" to ask for pleasant and catchy, sometimes stirring, music. There is not even so winning a song as "Send Me a Pair of Loving Eyes," which everybody whistled on the departure from Broadway to Paris. Except for a sort of fantasy on "The Gaby Glide," there is no swinging march either. It is a pity that Mr. Schwartz has not availed himself of his opportunity to compose a sort of tuneful tone-poem, with a colorful spectacle as the theme. Even to write good ragtime, it seems, is an art.

There was a depressing attempt at a consistent plot in The Honeymoon Express. We say depressing, for the reason that the whole tendency of this Winter Garden show was to reel off one big picture after another. The "plot" checked the speed of the piece; once or twice, for four or five minutes, actually "held it up." It gave occasion, however, for a bedroom scene with two wives (Gaby in a fluffy chemise was one of them) and one perplexed husband. For that picture of Gaby let us record ourselves as duly grateful.

The dancing, of which there was considerable, was excellent—the chorus with its pretty maneuvers, Gaby herself with her fiery energy, and Harry Pilcer and Yancsi Dolly in an exciting Oriental catch-as-catch-can affair. But why not frankly recognize the essential appeal of a good Winter Garden show? Why not eliminate everything but the music and dancing and make it entirely pantomimic? Give Herr Reinhardt free rein and two weeks' time, and out of The Honeymoon Express he could make a most astounding Fifth Avenue Sumurum. It is practically that now—and mighty good entertainment into the bargain.

IBSEN BY STUDENTS

The Pillars of Society: A Play in Four Acts by Henrik Ibsen. Produced by the Senior Members of the American Academy of Dramatic Arts at the Empire Theater, Feb. 6, 1913.

Consul Bernick ..... Edward G. Robinson
Olaf ..... Giles Low
Johann Tönnesen ..... Griffith Lusky
Hilmar Tönnesen ..... Langdon Gillet
Rector Rörlund ..... Samuel Lowett
Rummel ..... Donald Cameron
Vigeland ..... William Stief
Sandstad ..... Willard Webster
Kraft ..... Joseph H. Graham
Shipbuilder Aune ..... Raymond Bramley
Mrs. Bernick ..... Ellen Langdon
Miss Martha Bernick ..... M. Vryling Putnam
Miss Lona Hessel ..... F. Eleanor Vliet
Dina Dorf ..... Else Howard
Mrs. Rummel ..... Mary Keener
Mrs. Postmaster Holt ..... Ardelle Cleaves
Mrs. Doctor Lynge ..... Virginia Norden
Miss Rummel ..... Madeleine King
Miss Holt ..... Carree Clarke

Good selection was shown in picking The Pillars of Society, of all Ibsen's social dramas, for performance by student actors, for it furnishes excellent discipline in many elementary branches of the actor's art—stage grouping, for example, and varied types of realistic make-up. Furthermore, the characters are drawn with a bolder and broader hand than is the case with Ibsen's later subtle, psychological studies, such as Hilda and Hedda, and young actors ought first to learn how to make comparatively simple points.

The performance at the Empire Theater last Thursday afternoon was much less convincing than many that had preceded it, precisely because one could not help observing how many of the youngsters were "trying their hand" at broad effects, the accomplishment of which, later on, will become second nature to

them. Thus the impression was as a whole that of experimentation. The acting was not, as we say, "finished." But it was, however, steadily interesting, and, *en bloc*, creditable to all concerned.

Raymond Bramley, as Shipbuilder Aune, gave the most mature bit of work. His depiction of the character was so good that it failed to attract attention. *i. e.*, one did not keep watching him for mistakes. To Edward G. Robinson fell the chief male role—Consul Bernick. His "make-up" was excellent. Nor did he at times wholly fail in his attempts to wing certain moods and emotions across the footlights. Griffith Lusky played Johann with a fairly engaging sort of out-of-door wholesomeness.

Judgment of Eleanor Vliet's work as Lona Hessel suffered from involuntary comparison with the playing of the part by Mrs. Fiske, who lent her a quality of spiritual clairvoyance which deeply moved one. Miss Vliet, on the other hand, successfully made Lona that most distressing type of modern young woman who talks of freedom, fresh air and equality in the marriage relationship with an equal lack of understanding. Her acting reproduced vividly the obtrusiveness of this specific female type—most excellent acting indeed. Since Ibsen wrote his play, Lona Hessels have blossomed into being like flowers in the Spring. When there was only one Lona Hessel in the community she was a blessing; now that there are many she has become a pest.

Some day in the future a shrewd manager will discover the charm of Ellen Langdon, and dutifully hasten to exploit it. We cannot for the moment think for just what type of play her quiet reserve, delicate beauty and sleepy grace are best adapted. She played Consul Bernick's wife in the play, and everybody at the Empire Theater last Thursday promptly fell in love with her. The ability to make people do this, even in so colorless a role as that of Mrs. Bernick, is too big a commercial attribute not to be speedily availed of.

THE IRISH PLAYERS

From the Abbey Theater, Dublin; Wallack's, Feb. 10, management the Liebler Co.

The Magnanimous Lover, A Play, in One Act, by St. John G. Ervine.

Samuel Hinde ..... J. A. O'Rourke
Mrs. Cather ..... Mona O'Beirne
William Cather ..... Sydney J. Morgan
Henry Hinde ..... J. M Kerrigan
Maggie Cather ..... Sara Allgood

Birthright, A Play, in Two Acts, by T. C. Murray.

Dan Hegarty ..... J. A O'Rourke
Maura Morrissey ..... Eileen O'Doherty
Bat Morrissey ..... Sydney J. Morgan
Shane Morrissey ..... J. M. Kerrigan
Hugh Morrissey ..... Fred O'Donovan

The Jack Daw, A Comedy, in One Act, by Lady Gregory.

Joseph Nestor ..... Fred O'Donovan
Michael Cooney ..... Arthur Sinclair
Mrs. Broderick ..... Sara Allgood
Timothy Nally ..... J. A. O'Rourke
Sibby Fahy ..... Eileen O'Doherty
Timothy Ward ..... J. M. Kerrigan

The Irish Players were greeted by a large house on the opening night of their second visit to New York. The event passed off without a disturbance, but something may transpire this evening when they again put on The Playboy of the Western World.

There must be a penchant among the Irish for sad plays, just as there is for sad songs. The Magnanimous Lover, which was presented for the first time in New York, is as melancholy in the end as the familiar Birthright, which ends in the death of one brother at the hands of another.

The Magnanimous Lover is of a different caliber, however, and we admire the courage and honesty of Maggie Cather, who rather than enter into a loveless marriage with the hypocrite who betrayed her, chooses to bear the stain of her disgrace as she has borne it for ten years. But the final note is sad even if we rejoice in her decision. The playwright introduces several well-drawn characters, not only in Maggie, but in Henry Hinde, who has experienced religion and thinks he is obeying a direct message from God in making amends for his wrong, as well as in Henry's father. All the parts were well played, but our admiration goes out especially to Miss Sara Allgood, who plays Maggie so well, and in Lady Gregory's charming farce, The Jack Daw, so graphically pictures Mrs. Broderick, the frowsy keeper of a poor general shop in a little Irish town.

Indeed, a very pleasing feature of the performance of these Irish Players is their protean ability to change from young to old characters, and vice versa, so as to establish a complete illusion.

As a whole, these performances continue to be as unostentatious as ever. The Yellow Jacket hardly calls the imagination into exercise more than these offerings. The plays have an elementary virtue which is their strength. The interest grows out of situations destitute of finesse, intricacy and subtlety, but the characterizations are forceful and rugged, and with all the sordidness inherent in several of the dramas they are not deficient in humor, even if it be the humor of peasants.

On Tuesday evening the company appeared in a three-act play new to New York, entitled Patriotism, by Lennox Robinson, followed by Lady Gregory's comedy, Spreading the News.

OTHER PLAYHOUSES

CARNEGIE HALL.—Clara Butt and Kennerley Rumford were heard in an interesting programme Jan. 28. The Minneapolis Symphony orchestra, under the management of London Charlton, is announced for Feb. 21. The Philharmonic Society of New York, under Josef Stransky, gave at Carnegie Hall last Sunday afternoon the eighth and last concert of the regular Sunday subscription series. As soloist, Edmond Clement, the French tenor, sang the aria O Paradis from Meyerbeer's L'Africaine, Fauré's Clair de Lune, and Massenet's Rêve de Manon. The programme, which opened with the Berlioz overture, Benvenuto Cellini, and César Franck's Symphony in D minor, included further Saint-Saëns Symphonic Poem Danse Macabre, and Massenet's overture, Phèdre. An extra Sunday afternoon subscription series of four concerts to take place Feb. 23, March 2, 9 and 30 at Carnegie Hall is announced.

WEST END.—Bunty Pulls the Strings was the bill at the West End last week and good business prevailed. Marjorie Murray made a charming Bunty, while the acting of Kate Lang, James Finlayson, and James H. Herron was excellent. Next week Annie Russell's Old English Comedy company in She Stoops to Conquer and The Rivals.

SCENE FROM "THE OLD FIRM." White, N. Y.

ON THE RIALTO

O, maiden of the lightsome muse, beware—
Fair Phyllis of the footlights, have a care!
If you'd to Montreal at any time
In fairy comedy or pantomime,
Wear pants! And then a hearty welcome waits
Upon your entrance at the city gates.
But maidens may, the young man's heart enmeshing,
Appear no more upon the stage in flashing.
(Though even greybeards have been known to fall
A victim to the tights in Montreal).
Fair Rosalind must, ere she comes, entomb 'ers
And play her role with legs encased in bloomers.
For legs should not obtrude upon the view
Of moral folk (except perhaps a few).
And Dolly Dimples, as she pirouettes,
Must screen her favorite legs in pantalets.
The prohibition, too, affects the sweet Viola.
Lest she'd be taken for a vagrant stroller.
Mayhap 'twill be dear Gwendolyn's undoing
And possibly set Annabel abooing;
But such the law—construe it fast or loose:
Wear tights, and yours the calaboose!
* * * * * * *
Away with tights! Let fancy weave romance
Around great Shakespeare's heroines in pants!

♠

One of the critics of the daily press finds fault with Joe Cawthorn for introducing his concertina in The Sunshine Girl. I hope the comedian won't allow himself to be influenced by the critic. Joe Cawthorn is the boy that put the concert in concertina, and it puts the sunshine into The Sunshine Girl.

♠

Charles Klein, the playwright, is going to London to live. He will be greatly missed by the Society of American Dramatists and playwrights sued for infringements. We shall never more witness a Klein thriller except by way of London. Broadway will know him no more, but the Strand will be the gainer. *Bon voyage!*

♠

Harry K. Hamilton: "A party named Scheimer, originally proprietor of a plumbing establishment, had built a quite commodious picture theater. Observing the success of the stock, and being moved thereby, he arranged for a small repertoire company to locate at his place.

The opening performance saw the house packed, and the manager, full of pride, was watching every move of his patrons and the players.

"In one part of the play, the young man doing the 'villain,' had quite a telling scene. The audience, true to its moral instincts, started hissing—much to the gratification of the young thespian, who considered it a tribute to his ability. His pride was promptly crushed, however, by a vision of the officious and irate manager rushing down the center aisle, waving his arms and shouting:

"'Shtop! shtop it! shtop it!' (then facing the audience, and enunciating with extended index finger), 'I don't care how r-r-rotten an actor is, nobody ain't going to hiss him in my house!'"

♠

"Have you ever interviewed me before?" Wilton Lackaye, who is now playing in Fine Feathers at the Astor Theater, asked of a newspaper writer who called at his hotel. "No," was the reply. "I am glad of that. I do not like to be interviewed by the same person twice, because I am afraid my repartee may prove to be repertoire."

♠

The shocking passing away, by the starvation route, of a once prominent actress, who was also acclaimed as a celebrated beauty in her day, must leave a sting in the conscience of at least one man she left behind, provided the man has a conscience. The dead woman, once prosperous and influential in a degree, in her day of success found a young stage aspirant who appealed to her. He was, as attested by many who know the particulars of the story, not in any sense qualified for or adapted to the theater. But the deep interest, the devotion, the hard work bestowed upon his care and training by his benefactress, finally fitted and equipped him with the essentials which qualify for a successful stage career. He is now a well-known actor and a favorite on Broadway. What he is is due, solely, as we are told, to the woman whose soul has just taken flight into realms, where, let us hope, such things as sorrow, disappointments, neglect, ingratitude and starvation are unknown. Let us also hope that the theater in particular will know another such instance, the world in general knowing too many of them already.

♠

One of my esteemed Atlanta contemporaries recently assigned its rabbit editor to perform the duties of the dramatic critic, and here is the result:

"The Woman was played by a capable company last night. It is the last thing Mr. Abraham Belasco has written since The Easiest Way, which made such a hit in New York. The Woman is an adaptation of a short story by Mr. Richard Harding Davis entitled 'A Western Wooing,' which won a prize in a story contest held by the Westport *Courier* three months ago." THE USHER.

TUNIS DEAN HONORED

Actors Present Popular Baltimore Manager with Silver Set

BALTIMORE (*Special*).—After the second act of the matinee at the New Academy of Music yesterday, Tunis F. Dean, the manager, was summoned back on the stage, the reason assigned for his desired presence being put rather vaguely as "trouble with the stage hands." When Mr. Dean reached the spot, however, he saw nothing but smiling faces of the assembled company, who presented him a silver pitcher, tray and cup, which will adorn his private office. Both Richard Carle and Miss Hattie Williams made presentation speeches, in which they said that their engagement in Baltimore, just ended, was the most pleasant and profitable in their respective careers, and that it was with great pleasure they looked forward to coming back next year. The inscription on the silver pitcher is:

To
TUNIS F. DEAN
From
Richard Carle, Hattie Williams
And Members of The Girl from Montmartre Company as a token of their deep appreciation for an enjoyable evening in
Baltimore, February 4, 1913.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter
THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager
145 West Forty-fifth Street, New York, N. Y. • • Telephone — Bryant 8360-8361
Registered Cable Address—"Dramirror"

SUBSCRIPTIONS
One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

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Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

COLONEL SAVAGE AND THE CRITICS

Something is to be said for Colonel SAVAGE's criticism of the New York critics, in spite of our belief that critics should hang together, if they would not be hanged separately. Vituperation and self-exploitation should find no place in theatrical comment. When it does occur it is usually a sign that the critic is deficient in the power of analysis.

For one thing, our young men devote too much space and attention to productions which appeal wholly to the senses. The Girl with the Whooping Cough and FORBES ROBERTSON in Hamlet are treated by the same process. Beyond a mere perfunctory notice, the claptrap burlesque shows of the former genré might better be left to the public's own sense of enjoyment. Unfortunately, there are critics who assume an air of lofty disdain toward the dignified drama and place the blandishments of VALESKA SURATT on all fours with the intellectual achievements of the English tragedian.

By doing so they detract from their own dignity and that of their calling. Outward form, mechanical effects and smart lines are praised to the exclusion of intellectual values and the inner import of drama. Crash, sound, color, physical beauty, whatever is bizarre and obtrusive, commands immediate attention. The more significant things are passed over unnoticed.

Critical analysis is becoming a lost art since critics have made themselves mere literary boulevardiers, and appreciation of good acting is stifled in the public, because it is being educated to appreciate only what is sensual, gross, and trivial. Our critics are bringing up a generation of over-sophisticated bounders, because, as a class, they are contributing nothing that is intellectually stimulating or informative.

Personally we may admire the smart dallyings of a witty *flaneur*, with his fifty-seven varieties of standard *bon mots*—we may even condone the metaphorical amenities of comparing an actor's stage-whiskers with scrambled eggs and Roquefort cheese—but he has no place in the list of dramatic critics. His field is the Sunday supplement.

RAISING PRICES

Theatrical circles in New York have been agitated over the statement of the London manager, GEORGE EDWARDES, that the stalls in his London theaters at $2.50 are too low and that he contemplates increasing the rate to $3 a seat.

Over here we do not take account of the fact that the English theater is divided into a front and rear section, known as the stalls and pit, respectively. In the New York playhouses the uniform price is $2 a seat on the first floor, regardless of location. In London, seats in the pit sell for about 75 cents, considerably less than half the price of the stalls. So when Mr. EDWARDES talks of $2.50 a seat he refers to the best seats in the house. But as regards London and New York, this discrepancy is more than equalized by the loss in the pit of the English theaters, and Mr. EDWARDES is really not getting $2 for every seat on the main floor.

WHAT THE COLLEGE LIKES

Yale has spoken, and in no uncertain voice. MAUDE ADAMS is its favorite actress, only BILLIE BURKE making any show at all in the race with her for popularity. E. H. SOTHERN, JOHN DREW, and ROBERT MANTELL is the order of preference for male stars. All this was divulged at a recent poll of the Senior class, where theatergoing, listed in the frank category of "pastimes," was given first place. In order that the layman may be duly impressed with the value of a collegiate training, it may be remarked that the same vote disclosed JEAN VALJEAN as the favorite character in fiction and Crossing the Bar as the favorite poem. TENNYSON, in fact, quite eclipsed SHAKESPEARE in the Yale poetical firmament.

At Harvard, snuggling pleasantly under the protective coat of Boston's culture, quite different viewpoints prevail, naturally. Attendance at cheap musical comedy is rated far above mere low-brow "theatergoing." Generations of undergraduates go faithfully, however, to see LILLIAN RUSSELL; and MARIE DORO, LILLIAN LORRAINE, and EDITH TALIAFERRO have a steady following. To imagine that SHAKESPEARE and IBSEN are the popular dramatists of the students at Cambridge, is basely to underrate the high intellectual standards which have been maintained for so long and with such dignity at Harvard. Love of the highest and best in the drama has been far from lost in our oldest university. The students still fill the Colonial nightly to watch the "Follies." And it is openly whispered in Boston that the turkey-trotting finale to the first act is superior as mental discipline to any of the common courses given on the other side of the Charles.

SAYS IT'S FROM THE GERMAN

Editor DRAMATIC MIRROR:

SIR.—For your and the New York theater-going public's information in regard to Joseph and His Brethren, let me advise you, as follows: The play now being played at the Century is not new at all. I witnessed the first performance at the Century, and enjoyed it; but I witnessed the same identical play, last December, thirty-three years ago in Germany. I am very sorry that at the time I did not take notice of the author, but you may find his name easily by making the proper inquiry.

Yours very truly,
1123 BROADWAY. LOUIS H. GIELB.

SPARKS FROM THE FLASHLIGHT

(From Life.)

The theatrical managers deserve more than the public gives them for their efforts to make theater-going a pleasure free from annoyance.

The patron who has scurried from ticket speculator to ticket speculator for the privilege of contributing an extra fifty cents on each ticket to the managerial treasury should pay more for that exasperating exhilaration.

The assaults of the coat-room attendants as one enters the theater add to the general pleasure, and if the tips were made larger the coat-room privilege would net more money for the managers.

Ten cents is altogether too small a price for the programmes. The lady or gentleman who is forced to dig down into his or her apparel to fetch up that amount might just as well produce a quarter.

It hurts the feelings of the public to see the ushers and coat-room boys idling through the performances. They ought to be circulating through the house selling peanuts and pink lemonade. This would give the public another chance to contribute.

The seats in most of the theaters are too wide, and there is too much space between the rows. As it is, children and dwarfs can be comfortable in them. If they were only a little narrower and closer together, no one could be comfortable and there would be more seats for the manager to sell.

All these things add an air of elegance to the theater and put the spectator in a cheerful frame of mind to enjoy and applaud the performance.

Go to it, managers. Think up some more petty exactions which will put money in your purses.

The American likes it. He hasn't any spine to resent small impositions, especially if there are women folks around. He's afraid they'll think he's a piker. Go as far as you like. He's a moral coward and won't resent it. Soak it to him.

One thing has been overlooked. Just before the last act the contribution bag should be passed for the benefit of the manager.

(Correspondence N. Y. Tribune)

I notice with amusement the cry of several theatrical managers, in your issue of even date, that soon the theaters on Broadway will be turned into automobile garages and the people will spend their evenings going to the "movies." This may be true, but, if so, the theater managers have only themselves to blame for the condition of affairs. What made it possible for the "movies" to gain such prestige? I claim it is almost entirely due to the unstinted "whole hog" of these managers in not providing for their patrons. Many times I have gone to the theater of evenings to get seats only to find "no seats" at the box office, but I found plenty of them for sale on the street. Now, I claim there are many hundreds and thousands who would gladly go to the theaters in preference to the "movies" if they could get seats from the theaters, but who will not buy from the scalpers. Again, the large majority of the patrons of the "movies" cannot afford to go to the legitimate even if tickets were to be had at the box office.

Do not wail and gnash your teeth. A word to the wise is sufficient.

"THE MIRROR" LEADS

A correspondent of THE MIRROR, at one of the nearby towns, writes as follows:

Yesterday I was told by a dealer here that he sold 14 copies of THE MIRROR last week, 2 *Clippers*, 2 *Variety*, 4 *Motion Picture Worlds*, 1 *Dramatic News*, 1 *Theater* (a month), 2 *Bill Boards*.

He also told me that six months ago he sold
2 MIRRORS.
6 *Clippers*.
10 *Motion Picture Worlds*.

Another dealer told me he *sold out* THE MIRROR regularly for a month and had doubled his order.

THE WORD "DICTION"

Editor DRAMATIC MIRROR:

SIR.—I hear actors, off the stage, referring to the good or bad "diction" of this or that actor, meaning the actor's mode of expressing his lines on the stage.

I find no authority for this use of the word in any dictionary I have consulted. I had long thought that "diction" referred only to choice or arrangement of words, and that it had no application whatever to spoken words; that is, to the manner of speaking.

Of course, the actor has no choice of words on the stage, as he is restricted to the utterance of such words as the author assigns to him.

Actors seem to like the very sound of the word "diction," and they use the word so much that I am curious to know if they have a language of their own, or are some of us not keeping ourselves informed as to new meanings for old words.

Will you please express your opinion as to this word? Sincerely yours, M. F.

THE MIRROR'S opinion is that the word is misused in the sense here stated. There appears to be no authority to speak of a player's delivery as "diction." It is one of those words which creep into usage through careless or ignorant writers, and make a place for themselves in technical terminology to which they are not entitled. We think our correspondent is right in his views on the subject.

EDITOR'S LETTER BOX

J. H. WATSON.—Marie Bonfanti, 1558 Broadway, is a first class dancing teacher.

ROSOMAX, Cliffside Park, N. J.—The publicity work for Joseph and His Brethren is in charge of W. W. Aulick.

Fred Matney, Kismet Company.—A letter addressed to Gladys Turner will be advertised in THE MIRROR and forwarded to her.

LINCOLN A. BEHR, Bloomington, Ill.—Werba and Luescher, Cohan and Harris and David Belasco book through the syndicate; John Cort, Henry W. Savage, Lew Fields, William A. Brady and Frasee and Lederer book through the Shuberts. A. H. Woods is not confined to either, and several of those named at times book independently.

Sage Holcomb, Cashton, Wis.—We do not know who sang the Absinthe Frappé song in It Happened in Nordland, but the cast numbered Lew Fields, Harry Davenport, Joe Herbert, Harry Fisher, May Robson, Julius Steger, Bessie Clayton, William Norton, William Burress, Rosemary Glosz, Pauline Frederick and Marie Cahill. The original cast of the Geezer of Geck, produced in Boston, follows: Adam Bullbear, Lewis Kelso; Booby Patch, John Keefe; Mrs. Digit, Maym Kelso; Myrtle Digit, Nena Blake; Dottie Digit, Lois Ewell; Gertie Digit, Edna Dorman; Phineas Killit, J. C. Marlowe; Algernon Stealit, Fred Frear; Herbert Gray, John Park; Evelyn Walker, Amelia Stone; Sophie Mop, May Taylor; Abijah, Notty Lybe; Lena Schmidt, Beatrice Sherman; Julius Schmidt, Dave Lewis.

RECORD OF DEATHS

ANNE WARNER FRENCH, novelist, essayist and author of short stories, died Feb. 4 in the south of England. Miss Warner was born in St. Paul, Minn., Oct. 14, 1869, and was married there, in 1888, to Charles Ellis French. Her first work, "A Woman's Will," appeared in 1904, and it was followed by the publication of "Susan Clegg and Her Friend, Mrs. Lathrop," and many other stories. In 1905 she also completed "The Rejuvenation of Aunt Mary," later dramatized.

DOCTOR H. GOODWIN MACKAYE, physician and half brother of the late Steve Mackaye, died at his residence, Bailey Farm, Newport, R. I., on Feb. 2. He is survived by his wife and three daughters.

ELSA LOEFFLER DINGES BURRIAN, wife of Carl Burrian, Metropolitan Opera House tenor, died at the sanatorium of Miss Alice Perigo, 293 Central Park West, on Feb. 2, at the age of 26. She was a Bavarian by birth.

LEONA WILSON BITTER, thirty-four, wife of Fred A. Bitter, died at her home, this city, Feb. 4. She was well known in vaudeville. Besides her husband she is survived by her mother and by one son, Victor.

HARVEY FITCRAFT, proprietor of two moving picture theaters in Camden, N. J., died of heart disease at the age of fifty-one on Feb. 4. He is survived by his widow, a married son, and a married daughter.

MRS. NETTIE KING, wife of Carlton King, comedian with the Alma Where Do You Live? company, died in Chicago on Jan. 30. Mrs. King was non-professional.

GOSSIP

Ralph Merchant has closed a forty-three weeks' season with the Horne Stock, and accepted an engagement with the Hartman-Wallace Stock at Jamestown, N. Y., where he opened week of Feb. 9., in The Power Behind the Throne.

Albert Phillips was seen in the part of Steve Ghent, in The Great Divide, at the Bijou, in Richmond, Va., on the night of Feb. 3, making a decided impression and winning high praise for meritorious work. He was ably supported by Lelia Shaw and Robert A. Bennett.

Hazel Harroun, who has just closed playing the ingenue leads with Bernard Daly, in Dion O'Dare, opened in Atlantic City, N. J., Feb. 3, as the angel in A. G. Delamater's Freckles company. This makes the fourth season of Miss Harroun under the Delamater management.

BROADWAY FAVORITES OF THE SEASON

Octavia Broske might well be named a Coast-to-Coast favorite, for this queenly woman has won considerable success on the Atlantic and Pacific. She was with the Princess Opera company in San Francisco and sang the prima donna roles in Florodora, Jack

White, N. Y. OCTAVIA BROSKE.

and the Beanstalk, The Belle of New York and several well known operas.

Miss Broske will also be recalled for her work in The Prince of Pilsen, The Sultan of Sulu and The Sho Gun, as well as the title role in The Girl from Paris, making a marked success in the last named. A short season with the late Al Leech in his ever famous Girls will be Girls, practically closes Miss Broske's seasons for road attractions; for since that time she has appeared in New York and has won success.

San Francisco and New York hold Miss Broske in the highest esteem, while the critical city of Boston observed her work for a short season in The Waltz Dream, three years ago and is anxiously awaiting her return.

As Tillie's sister, Maude, Miss Broske pleased the New York critics in support of Marie Dressler in Tillie's Nightmare, and last season as leading woman at the short lived Folies Bergere, Miss Broske again came into favor.

Last, but not least, comes her present season's success, and it may truthfully be stated that no singer in musical comedy on Broadway this season has received the general praise accorded Octavia Broske for her well deserved success as Bimboula in Oh! Oh! Delphine now running at the New Amsterdam in its sixth month on Broadway.

CHAMBERLAIN BROWN.

Two Broadway Favorites (Tyrone Power and William Faversham) in Their Recent Quarrel Scene.

PERSONAL

CAMPBELL.—Although Mrs. Patrick Campbell has had to undergo a second operation and at one time was not expected to live, later accounts represent her as improving satisfactorily.

ROSTAND.—Maurice Rostand, son of the author of Chantecler, has caused a sensation in Paris with his announcement that he will appear on the stage in a comedy which he, in collaboration with his mother, has just completed. Young Rostand is known in Paris as "The Dauphin of Cambo," and is the darling of Paris femininity. The women alone should fill the theater for many nights.

OTERO.—Belle Otero has been seized with an ambition to sing Carmen. After her long career as a cafe and music hall chanteuse, she has gone in training for light opera with a noted Paris singing teacher. Should she make a success at a forthcoming matinee for the benefit of the Artistes Association, Albert Carré, the director of the Opera Comique, is to engage her.

ARROWSMITH.—There died in London, Jan. 19, G. W. Arrowsmith, one of the best-known provincial publishers, aged seventy-three. Mr. Arrowsmith became famous as the discoverer of Hugh Conway, whose novel, "Called Back," achieved an amazing, world-wide popularity, although it remained unappreciated until a favorable notice in Truth directed the attention of the public to the thrilling tale which has since reached a circulation of 400,000. On the other hand, Mr. Arrowsmith refused to touch "The Adventures of Sherlock Holmes" when Conan Doyle approached him with the offer of the book. Mr. Arrowsmith also published Jerome K. Jerome's "Three Men in a Boat."

OTHELLO.—The Hanford - McLean - Tyler - Drofnah Shakespearean combination continues to earn high praise wherever these stars are appearing. They seem to be making a triumphal tour through the South, judging by the press notices. Hugh H. Huhn in the Memphis *Commercial Appeal* writes a wonderful review of the Othello performance. "There is no record," he writes, "no tradition, no memory of any illustration of Othello in this country that is more worthy of careful consideration than this one." R.

MRS. PATRICK CAMPBELL.

D. McLean, he says, furnished a surprise in the title role, and this in no spirit of detriment to Mr. Hanford's Iago. But that had been seen before in Memphis. Odette Tyler's Desdemona is described as a plaintive girl of sweet simplicitiy and exquisite personal charm, and Marie Drofnah, who was Emilia, as a graceful figure at all times and in perfect sympathy with the role.

FOX.—Regina Hassler Fox, who offered the vocal numbers at the concert of the Junior Aid Society of the Lutheran Hospital of Manhattan, which took place at the Hotel Astor on Jan. 28, made a decided impression upon the large attendance. Gifted with an opulent contralto voice, and unusual personal attractiveness, Mrs. Fox has unquestionably a career of more than ordinary promise awaiting her. She sang Verdi's Aria from Don Carlos, "O Don Fatali," with fine distinction and dramatic force, and in her song selections from Brahms, Hatten Gilberté and W. G. Hammond manifested taste and musicianly perspicacity.

PROMINENT CRITICS

In all New England, with the possible exception of one or two men in Boston, there is not a theatrical critic more widely known and respected than John B. Callaghan of the Springfield *Daily News*.

Bosworth Studio, Springfield.
JOHN B. CALLAGHAN,
Dramatic and Musical Critic Springfield (Mass.) *Daily News*.

For many years he has held his present position, and in all that time he has not made an enemy. Yet he has done his work conscientiously without favoritism, aiming always to give the public a thorough understanding of plays with their merits. It is his happy faculty of seeing the merits that has always given his criticisms a vein of human kindness. When other writers have tried to bury a play with a landslide of damnation—the easiest thing in the world when one gets started—Mr. Callaghan has always remembered to be fair. On the other hand, he never loses his head enough to rave about a play's beauties. So when a manager takes a new production to Springfield he may feel that John Callaghan's judgment is a criterion. Knowing his ability and liking him as a man, the big men of the theatrical business are always sure to look him up when they are in Springfield. He is generally in the immediate vicinity of the Court Square Theater.

When a theatrical man asked Mr. Callaghan recently "how he did it," Mr. Callaghan replied without the slightest trace of conceit: "I always try to avoid being flippant as much as I steer clear of being academic. As for the plays, I would rather prophesy success than failure when worthy effort has been expended. Then I enjoy giving what encouragement I can to the younger generation of ambitious and talented players, but I do not forget to be loyal in reviews to those who are entitled to loyalty because of long years of meritorious work."

Mr. Callaghan may be trusted to remember what the players have done, because he has a most remarkable memory. He can tell you every one he has seen since his teens when he corresponded from Holyoke, Mass., for a paper of Leander Richardson's. He conducted a dramatic column in the Holyoke *Democrat* so well that he was made city editor. In his own words, he has been a member of the "chain gang" since that time. Moving to Springfield, he became city hall reporter on the *Daily News*, later city editor, and since the death of Charles J. Bellamy, founder of the paper, he has been managing editor. But all these years he has continued, along with his other editorial duties, to write the dramatic and musical reviews, enlarging those two departments to be important features of the paper.

In spite of the fact that he has a happy home with two sons, he has been an inveterate theatergoer.

John Barrymore has been engaged by William A. Brady for the leading role in a new melodrama, as yet unnamed, which Mr. Brady will produce at McVicker's Theater, Chicago, on March 30, and will bring shortly to New York.

A second company to present Lehar's The Man with Three Wives is being organized by the Shuberts. The second company will open in San Francisco and tour the Western cities.

THE PUBLICITY MEN

Punch, the dog whose picture heads our column this week, is now open for engagements, we understand, following the speedy withdrawal of Somewhere Else, at the Broadway—a withdrawal for which Punch feels that he was in no way responsible. Punch did valiant service advertising Officer 666, at the Gaiety, that entertaining farce being under the management of Cohan and Harris. Then he drifted into

A POPULAR BROADWAY FAVORITE

the service of the Savage offices, with whom he remained for over a fortnight. Punch now quite frankly complains that he is suffering from lack of exercise, and will be glad to find his services required. Of course, he only does business through his manager, so if you intend to hire Punch, you had better have an interview with his master, who signs all contracts for Punch.

James Shesgreen has resigned his position as head of the Savage press department, his resignation to take effect by the end of February. Since the announcement of his resignation, Mr. Shesgreen has received numerous offers of positions, none of which he has as yet definitely decided upon. Mr. Shesgreen plans to go to Europe for a trip of several months. He will probably reach a definite decision only upon his return.

Mr. Shesgreen is one of the most well-known and popular of the press agents for New York producers. A few weeks ago a short sketch of his career was printed in this column.

Here is another type of publicity man dabbling into the theatrical game:

Ralph M. Barstow, assistant secretary of the Rochester (N. Y.) Chamber of Commerce, also one of the most active members of the Rochester Ad Club, has written and mounted a one-act play which he calls The Warden Explains, which proved a hit at an amateur performance in his home city. Mr. Barstow had better look out or he will discover the "ink in his blood" too strong for him, and will find himself in the maelstrom of professional writing.

Leo Ditrichstein, adapter of Herman Bahr's The Concert, and chief actor in the play, has been saying some things, pleasant and unpleasant, about the modern press agent in the St. Louis *Republic* of recent date. I quote some of his more interesting observations:

"The press agent is a most necessary evil in these days, but he is more necessary to the box office than he is to the drama and the stage itself.

"In the good old days, before the press agent, the actor's public had a most hazy idea of that mysterious realm behind the footlights. In those days the public knew nothing of the actor himself, and his personality.

"Now it is all different. Every movement of the actor, from his cradle to the time the curtain ascends on him each night, is made known to a world that the active press agent makes expectant. And the world, not knowing it is being beguiled by a hard-working press agent, clamors for more, and then pays its money to see if it be true.

"The old illusion is lost, and to that extent the press agent is to blame for the public losing its really greatest enjoyment of the drama. When, for instance, the public is made familiar with what the actor, who is to appear as Hamlet, ate at a banquet the evening before, and Hamlet appears, the patron who knows of this just cannot keep his mind off the quantity of food that the actor consumed, and the auditor's mind is on the actor and not on the play.

"Then all of the acts of the private life of the actor are private no longer, due again to the activities of the press agent. His follies or his foibles, or his charities, or other worthy acts, obtrude themselves, when, if the audience's mind were centered on the character the actor represents, he would enjoy his evening at the theater a hundred per cent. more.

"But the stage overcomes the activities of the press agent by rendering better dramas as time passes, the actors interpret the characters with more intelligence, the result of more study, and the producers devote a wealth of detail never dreamed of in other days."

Harry S. Fulton will be the advance agent for Eva Tanguay in the "whirlwind" tour she is soon to make under her own management. Mr. Fulton has already left for Bridgeport, Conn., where the wonders and charms of his attraction will be displayed with a plentiful spilling of big adjectives on the billboards. Our idea of the height of excitement is the job of press agent for Eva Tanguay.

A little card from Werba and Luescher says: "This is to remind you of an incident in your past and my enmity. When you receive a red card it will mean that I am drawing near." We await with fear and trembling the red card, for it will, presumably, tell us that The Master Mind is at the Harris.

Wells Hawks, newspaper man, dramatic critic and circus publicity man has become a black-face comedian in Neil O'Brien's minstrels. Two weeks ago, the Baltimore papers had numerous paragraphs of praise for his work. Not only does Mr. Hawks sit in the semi-circle, but he takes part in the daily street parade. The new work is said to be delighting Mr. Hawks's proverbially nomadic soul.

E. E. Meredith is preparing the major part of the press stuff for the many musical-comedy "tabloids" being sent out of Chicago to play the vaudeville houses. No less than a hundred of these organizations are now prospering in the Middle West.

HONESTY IN THE THEATER

Editor DRAMATIC MIRROR:

SIR.—In discussing the theater, either in its various branches or as a whole, there are probably as many opinions as there are persons discussing it.

At a dinner the other evening, Mr. Savage complained of the work done by the critics through the medium of the public press. In pleading for a criticism that would help in place of mere phrase-making, he has the hearty sympathy of all connected with the business.

Let us by all means have the plain truth about the play and the players. In plain English, let us have honesty in our criticism. Well, why stop there? Why not have absolute honesty in all that pertains to the theater?

No better method could well be devised for driving the theatergoers into vaudeville and picture shows than the policy of the average theater. The vaudeville house advertises every item of the performance accurately.

But, after taking a seat in some of the houses, a funereal gong announces the uprising of the curtain, and that there is no music. There is no notice to that affect at the box office, and *no reduction in price.*

In the case of a musical piece there is a large chorus and orchestra for the first week or so. The criticisms are based on this general effect

A visit to the same show after a few weeks will usually reveal a reduced chorus and orchestra. This is not advertised, neither is the price reduced, and the man of business who has spent the day in an endeavor to get one hundred cents' worth for his dollar is expected to submit, perhaps on the ground that he will welcome a change of ideas for his evening amusement.

And still there is worse to come. If the piece is a success, the seats are not procurable except at a premium; and this in a day that is witnessing a wave of protest against graft and extortion that is nation wide in its scope. "Verily those whom the gods would destroy they first make mad."

WARWICK F. WILLIAMS.

Harry J. Leland, who has been directing the American Stock at Spokane, has severed his connection with that company, and is now directing for Ed Redmond at Sacramento.

THE BOHEMIA OF NEW YORK

New York has its bohemians as well as Paris. They do not flaunt themselves in corduroy trousers, jackets, Van Dyke beards or artists' birettas. More likely, their hair is worn short, like that of common mortals; their faces smooth-shaven, their manner of dress not distinguishable from that of other men's. But in everything else it is pretty much the same, as human nature is the same—their ambitions, hopes and disappointments, their ups and downs, their impecuniosity and their faith in luck.

We Americans abominate eccentricity. That is why every town and city is divided into exact squares, and everybody, from Maine to California, from St. Paul to New Orleans, dresses alike.

This fear of appearing different has become a disease which has virulently attacked the servant girl. She dresses precisely like her mistress, and half the time you cannot tell a vestal who serves you ham and eggs in a quick-lunch restaurant from the daughter of a millionaire. This aversion to individuality extends to the stitches on the back of the white kid gloves we men wear at the opera. If the vogue is black, no one dares wear a pair with white stitches; and if the opera vest is cut V-shaped this season, no man is bold enough to defy custom by wearing one that is cut like a triangle.

* * * *

So our bohemian who dines at the table d'hote of Mademoiselle de Pate-de-Fois-Gras for thirty-five cents, including a pint of wine, looks as near alike the well-fed clerk in a department store as one canary bird looks like another.

His striving may be as sincere, as high and vaulting, as ever inspired the breast of a denizen of the Quartier Latin, but among our set a future Hugo, Daudet or Gautier would be inconceivable. The fault is not with them, but with their environment. They incessantly butt their heads against editorial ethics and rules of thumb. Their limits are defined for them, to overleap which implies hopeless failure.

The literary climber goes to an editor with, say, his story, and is told that he must conform to certain rules and regulations. For example:

He must not write a story with an unhappy ending. Though marriage is often the beginning of real unhappiness, we are such hypocrites as to imagine that true love attains its highest realization at the altar, scandalous divorce records to the contrary notwithstanding. He is proscribed from writing anything "ambitious" which "the average reader" would not understand. The "average reader" is a myth of indefinable elements, of whom we know nothing save that he can read, write, and say the small multiplication table.

He must use no language that a preacher in his pulpit might not use with propriety, notwithstanding which some of the most loudly applauded plays of the past decade owed their popularity to the emphatic use of the expletive "hell" by prominent actresses. He must not take a subject that deals with drunkenness, with the stage, that is written in dialect or might prove offensive to young ladies—which means that he can write anything he likes within the range of the curriculum of a kindergarten; but he must waste no time in describing his characters or his scenes, but concentrate all his energy on action, action, action!

All this clearly proscribes Dickens, Thackeray, Balzac and Flaubert.

* * * *

There are innumerable other restrictions which hedge him about and make his lot rather more difficult than his Parisian confreres. Now and then you hear of an editor who reads with a view to discovering merit, but the rule is to read with a view to suppressing originality rather than encouraging it.

But your New York bohemian has still another obstacle to contend with. He must even write to conform grammatically to the intelligence of this mythical hobgoblin, the reading or play-going public, the sweet young girl of fourteen, the tired business man, or whatever definition you choose. He must not be a pedant, and writing grammatically exposes him to that charge; for, hark you, a certain Broadway theatrical manager says:

"Such a time as I had with the author of The Bubble! But for me it would have been a dire failure, a staggering catastrophe! Oh, we quarreled—but I won out! He would have the leading character say: 'It was not he, but I!' Well, well, the time we had to change that to 'It was not *him*, but *me*!' He insisted he was right, according to Hoyle. Rules of grammar! What are they, anyway? What does the public know about rules of grammar? And what does it care? Yet the public pays its money. Therefore, I say, if the public don't want grammar, let 'em have what they do want! That's what I'm in the business for—let 'em have what they want!"

We shall see the day when these things are properly noted in the programme, thus: "Drama in three acts, by S. Twickenham Bumpus; grammar by Mr. Pinkum, manager."

If bohemia is to her sons in Paris the abode of a stepmother, believe me, gentle reader, it is in New York the abiding place of an ill-tempered mother-in-law.

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PLAYS AND PLAYERS

At the Liberty, Oakland, Cal., Nana Bryant was excellent as Pam in Girls.

Edwin Nicander is now playing Alan Mudies's role in The Girl from Montmartre.

Carl Cook and his stock, at the Majestic, Evansville, Ind., are doing a good business.

Ada Gifford has been engaged for the Eastern Mutt and Jeff company to play the Spanish senorita.

Louise Evarts will support Florence Reed in her new play, The Painted Lady, under the management of William A. Brady.

Leigh Wyant has succeeded Jessie Arnold as La Cigale, in Never Say Die, at the Forty-eighth Street Theater.

Alma Chester's friends will be glad to know that she is recovering from her long illness. She will remain in Florida for the Winter.

Oscar Schwarz, one of the youngest and best of musical juveniles, has been engaged to strengthen the Gertrude Hoffmann production.

Robert Loraine has placed his new piece in rehearsal, with Rockcliffe Fellowes, Emily Stevens and John Westley in leading roles.

William J. Kelly and Gertrude Dallas were seen in the leads at the Colonial, Salt Lake City, last week, in Get-Rich-Quick Wallingford.

Frank Campeau and Frank Westerton have been engaged by Maurice Campbell for the support of H. B. Warner in The Ghost Breakers.

Elisabeth Goodall has been engaged by Mort Singer to replace Georgia Drew Mendum, in the title role of Eastern Modern Eve Company.

The Daughter of Heaven, with Viola Allen and Ian Maclaren as the Empress and Emperor of China respectively, at Detroit, St. Louis and Indianapolis, has proven one of the most signal dramatic successes of the period. After two weeks more on tour, the company will settle in Chicago for what promises to be a long engagement.

J. Lee Klare, of Taking a Chance company, writes to THE MIRROR from Webb City, Mo., date of Jan. 25, that they opened on the Charles D. Hodkins time at Webb City, where they found a splendid house, nice audience, and a theater well managed, and that they are anticipating a most enjoyable engagement through Oklahoma and Texas.

NOT YET "TOGETHER"

Rumors of Co-operation Between Shuberts and Klaw and Erlanger Denied

Changes in the policy of theaters in Omaha, Neb.; St. Joseph, Mo., and Providence, R. I., have started stories on Broadway this week that final peace had been declared in the long dormant "theatrical war." According to those in a position to know, the changes in the policy of the various theaters of the three cities have been definitely decided, but the inference placed upon the changes has been greatly exaggerated. First reports of the so-called "peace overtures" were noted in THE MIRROR of Jan. 19.

The Brandeis Theater in Omaha, Neb., will book attractions from both factions. The Brandeis Theater has previously booked shows sent out by Klaw and Erlanger and Stair and Havlin. Shubert attractions have been playing at Boyd's Theater.

In St. Joseph, Mo., the Tootle Theater, previously only playing Shubert offerings, will now present the attractions of both factions. St. Joseph has another theater. In Providence, R. I., the Providence Opera House, controlled by the Shuberts, will house all visiting road shows.

These changes have been brought about because those cities, with two houses running in opposition, were being offered more productions than they could afford. Whether theaters in other cities where a similar situation exists will undergo a change of policy is not known. Such changes are probable, but, according to authoritative information, the present booking arrangements in the larger cities of America will not be affected.

On Monday nothing could be learned officially regarding the reported "theatrical truce" at the Shubert offices, and Klaw and Erlanger supplied reporters with a prepared statement that they "have nothing to say regarding newspaper rumors. They have no statement to make."

CHICAGO DREADS THE FIRE

City Officials' Order Closing Upstairs Playhouses Causes a Slump in Attractions—Hence This Howl

MIRROR BUREAU, SUITE 61,
Grand Opera House Building.

CHICAGO, FEB. 11 (*Special*).—The Girl at the Gate, at the La Salle, slammed the gate shut on large, waiting audiences this week, and, after one despairing wail, in which she was joined by Frederick Donaghey, disappeared from the house that had sheltered her many weeks. It was an unexpected tragedy for what was written as a musical comedy. The management had announced that the show would close Saturday night in order that the rebuilding of the theater might begin at once. But the City Hall, which had been agitated for some weeks by the question of closing upstairs theaters, suddenly became very nervous, and issued an order closing all these theaters without further parley. There was an awful howl and a strenuous appeal to headquarters, but no mercy was forthcoming. At the La Salle, the box office returned some $5,000, more or less.

Like all orders which are issued from the City Hall, this one was utterly without reason in its suddenness. Nobody can or will defend upstairs theaters; but why have these places been allowed to run all this while? And why were they closed with hardly an hour's warning? There should be system and reason in the inspection of theaters; but to expect either of these virtues from the throng of local politicians, that are a terrible handicap to Chicago, is hoping for too much. With the Musicians' Union and the City Hall to contend with, it is sometimes a wonder that the Chicago theaters have the courage to do business at all.

Here's another Irish play. Augustus Pitou, Jr., comes to the front enthusiastically and presents Fiske O'Hara in The Rose of Kildare at McVicker's. Said play is by Edward Paulton and Charles Bradley. To tell the story is like reciting the alphabet. A—a beautiful and titled lady who loves our hero. B—brave men who fight and die—almost—for Ireland. C—clever villains, dressed in England's army livery, who are bent on separating two loving hearts. D—dashing, daredevil, delightful hero who battles for love, glory, freedom and other desirable things, among them being a castle. E—English rival who fights for love and a castle, the glory and freedom part already being his. And so on through, Z standing for "Zounds," uttered by the British rival after his failure to have a shower of bullets penetrate our hero just before the final curtain.

Mr. Pitou is to be commended for his selection of Mr. O'Hara to wear the green toga of Olcott. Both have about the same size waist line and shoulders. Mr. O'Hara is a young man, sings pleasingly, is good-looking, carries off the "comedy lines" satisfactorily, and isn't afraid of holding a girl in his arms. These qualities make him a success from the start. In the matter of "heart interest," he has the assistance of Miss Constance Molineaux, who is quite attractive enough to have a castle and a romantic husband.

Hindle Wakes, at the Fine Arts, got some remarkably strong reviews. The critics were carried away with it, and didn't give a hang what New York said or did about it. Apparently the public likes it as well as the writers; and it is possible that Mr. Brady and the Chicago Theater Society will get together and arrange for an extended stay for Mr. Houghton's work.

The only opening the current week is The Daughter of Heaven, at the Auditorium, with Viola Allen heading the cast.

LITTELL MCCLUNG.

LONDON CHATTER

Two American Plays Warmly Received—"The Sunshine Girl" and "Billy's Fortune"

LONDON (*Special*).—At the Queen's Theater, Get-Rich-Quick Wallingford, that thoroughly bright, clean, entertaining business play, has caught on tremendously with Britishers.

On the first night there was a large sprinkling of Americans among the audience.

A feature about the play which strikes the English audiences is that, although there is plenty of talk about "hustle," the play in its action is really "surprisingly quiet," as they say.

Mr. Hale Hamilton is a great success. His gentle and unaggressive way is greatly admired, and the variety in his voice and his ingratiating manner came as a surprise to those who do not know America well.

Miss Madge Fabian played with great sincerity and intelligence the important part of the typist.

The Sunshine Girl, at the Gaiety Theater, this characteristic English musical comedy, continues to draw good houses.

The old London favorites, George Grossmith, George Barrett, Edmund Payne, Connie Ediss and Phyllis Dare, work along conventional lines, to the great satisfaction of the audience. I am glad to say that Miss Dare has developed her abilities to a wonderful extent. She is a charming dancer, and her voice and method have greatly improved.

At the Criterion Theater, Billy's Fortune has met with a varied reception from the critics, but on the whole the criticisms are favorable.

The chief interest, after all, centers in Johnnie Brown, who plays the part of Billy Charteris.

The story runs that a vast fortune is left to him by the will of Mr. Gameboys, who stipulated that all of about £500,000, except £100,000, was left to Billy.

So far as this £100,000 is concerned, Billy is to stay for three months with each of four sets of relatives. The family that Billy elected to live permanently with was to take the £100,000.

There are three sets of common, vulgar people and one decent family. The order in which Billy is to take his three months is determined by ballot, and the nice family has him last.

The first nine months experienced by Billy was that he was pampered and spoiled in every possible way until he was almost tired of life; but with the last family he received a very different reception. He had to take his chance with the other children, who soon put him through his paces, and nearly got a terrible spanking for throwing a doll in the fire and for general rudeness.

The play is really a real, live fairy tale, and although in its handling it was apt to degenerate into farce, yet, on the whole, the spirit of comedy was well sustained.

Johnnie Brown is a chubby, rosy-cheeked little chap with a very determined chin, and plays with a spontaneity beyond his years.

The leading parts are splendidly played by O. B. Clarence and Rudge Harding.

Whatever the critics may say about the play, the public like it, and when the curtain drops they stand, applauding—a thing to be seen rarely in England.

The New Theater is still presenting Ready Money. This sterling comedy, by James Montgomery (which is now well on to its 200th performance), still delights British audiences drawn from all parts of the country.

Allan Aynesworth, as a gentlemanly counterfeiter, plays with a subtlety and repose which give intense interest to the character.

Kenneth Douglas, with his even voice and quiet style, makes an admirable study of the man to whom fortune comes through the wherewithal of a little of the "ready"; and Miss Hilda Anthony is delightful as his fiancée.

From Bridlington comes the news that A Petticoat Prince, comic opera by Bernard Johnson, book by Sir Ingo Thomas, was hailed as a great success by the critics, who declare that the libretto follows the excellent precedent of the immortal Gilbert.

At the Strand on Feb. 1 was produced the Son and Heir, a new play by Gladys Unger.

The scene of Jerome K. Jerome's new play, Esther Castaways, at the Prince of Wales, is laid in New York city, but the play itself is wholly destitute of anything like American color.

The players talk plain, everyday English without any of the delightful twists and turns of American speech. The scenery and furniture do not suggest American homes—perhaps the only touch that was distinctly New York was in the scene in the "other woman's" flat on Riverside Drive, where the bedroom opened out of the reception room, with the bed in full view of the audience.

Philip, the husband, a successful lawyer and politician, has married Esther, from Carolina, where as the daughter of a mill hand she knew what it was to see her little brothers and sisters tramp out in the darkness of early morning for the cotton mills. Philip is fighting the cause of the children, is leading a crusade against child labor, and is winning. He has enemies among the mill owners, and friends in smart New York society, and between the two he is in danger. For while the enemies would gladly trip him up there is one woman who becomes more than a friend, and who, as his mistress, causes the weakness in his armor which may involve his downfall. Esther, in her home down South, was beloved of a stern and preaching Puritan, Reuben Pierce, who is also fighting for "the cause." He gets wind of the liaison, and comes to New York to denounce the weak Philip. He thinks he is doing this for "the cause," when he is really hoping to win back Esther for himself.

The wife gets to know where the other woman lives; bursts in upon her at midnight (it was only by chance Philip was not there), and in a scene of quiet power the two women calmly argue things out. In the end Jocelyn Penbury comes to the conclusion that life with Philip as his wife (Esther's offer) is not in her line. Esther had better keep him. Jocelyn goes off there and then and leaves Esther in the flat, where she is visited by John Farrington, a mill-owner and enemy of Philip, anxious to secure his love letters and so compromise him and force him to denounce "the cause." But Esther is not yet beaten; rather than give up the letters she will allow Farrington to denounce her (the flat is his, not the other woman's) and lose her good name. But the brave little woman is too much for any decent man, and Farrington, who is not all bad, turns from an enemy of the wife. And so with his aid all is saved. Philip, penitent, is forgiven, and husband and wife join again in the battle for the lives and souls of the little ones working in the mills. The quiet, touching way in which the wife tells the husband that they will "try again" is very effective, and the curtain falls.

Marie Tempest is marvelously resourceful and full of subtle touches as the wife, and admirably conveys the idea that she makes her sacrifices for the sake of her ideal, not for any selfish love of Philip. Marie Polini as the "woman in the case" played with unforced natural power. Mr. Jerome's daughter, Rowena Jerome, made a pleasant character of Philip's secretary. Throughout, the women's acting was better than the men's. C. V. France was tedious as the "Puritan"; the husband did not convince any one that he was the type of man to carry a cause to victory. E. Mainwaring and Kate Sergeantson, as kind-hearted representatives of New York society, who patronise Esther, helped toward the acceptance of the play—but the real triumph was Marie Tempest's, who gave a well-thought-out study of a somewhat complex and lovable character.

DUBART.

ST. LOUIS

The Silver Wedding, the new comedy of German-Americans, at the Shubert Jan. 2-8 met with great success. Tom Wise as Ludwig Koehler was the whole plot. Edna Aug and Frances Nelson also deserve mention. Eugene Walter, the playwright, was present at the first performance. Little Miss Brown Jan. 9-15.

The Count of Luxembourg at the Olympic Jan. 2-8 was a gorgeous production. The whole cast deserves much commendation. Pink Lady Jan. 9-15.

The Trail of the Lonesome Pine, with Charlotte Walker, returned to the Century Jan. 2-8.

A Butterfly on the Wheel at the Garrick Jan. 2-8 played to good business.

The Divorce Question played to good business at the American Jan. 2-8. Billy B. Van 9-15.

The Girl of the Underworld provided four thrilling acts at the La Salle Jan. 2-8. Chocoetta and her Musical Revue Jan. 9-15.

Grace La Rue and co. headlined a good bill at Columbia Jan. 2-8.

Bob Manchester's Cracker Jacks presented A Garden of Affinities at the Gayety Jan. 2-8. Bon Ton co. Jan. 9-15.

Pat White, with Charles Falke and Mlle. Marcia, occupied the Standard Jan. 2-8. The Merry Maidens Jan. 9-15.

VIVIAN S. WATKINS.

BILLY VAN TO HAVE CASINO

Billy B. Van is to open a new casino at Sunapee, N. H., this coming season, with a seating capacity of about 1,000. It will be so arranged that it can be used for dancing and roller skating. Mr. Van will have his own circuit vaudeville and he proposes to make it a first-class casino.

A LAST INTERVIEW

(*Continued from page 8.*)

"That is not dancing, it is just acrobatics," she explains. "It lacks grace and charm. Clever, perhaps—yes. Interesting, possibly. But dancing—no! no! no! Contortionists and those people who can somersault or stand on their heads have replaced the artists."

"We still have Genée," I noted, and Mlle. Bonfanti's countenance lost its Jeremiahic expression. She became bright and animated.

"Ah, yes—Genée. She is a real, a very great artist. Who, pray, does not love her? But whom have we to equal her, who even has the courage and patience to imitate her? Her art is almost lost to-day. The classic, formal ballet, which to me seems the highest point of beauty and grace the dance has evolved, is going rapidly out of fashion. Is it not a pity?"

The word "classic" reminded me of what nowadays goes under that name. I asked Mlle. Bonfanti if she did not think naturalistic, "interpretative" dancing was taking the place of the older ballet. Incidentally I mentioned flowing robes, Greek vases and Isadora Duncan.

"Isadora Duncan," ejaculated Mlle. Bonfanti good-naturedly enough, but with an unquestionable vigor, "Isadora Donkey! That is not dancing, whatever enthusiasts may call it. As if jumping around with bare legs were the first artistic principle of the dance! You can never persuade me that anything but grace and beauty of flowing motion are the true standards by which to judge dancing. Natural, spontaneous movements are most always awkward. To be sure, good dancing looks spontaneous and in a very definite sense it is, but it is the spontaneity that comes after training and not before it, the spontaneity arising from a firm grasp of a difficult technique. Isadora Duncan at least has her own certain kind of technique—but her imitators! Pouf!"

Mlle. Bonfanti said some hard things concerning that up-to-date brand of dancing which is largely a mixture of artfully directed spot-light, pretty scenic effects and an audacious display of female anatomy. She also mentioned names, but perhaps for the sake of that absolute lack of professional jealousy which is so characteristic of the theatrical circle I had better not. Most of her thrusts were as shrewd as they were well directed.

In all she said, however, there was never a touch of the malicious. Mlle. Bonfanti is perhaps a trifle intolerant, yet after all is not a certain amount of intolerance the inalienable right of all great artists? We ended our conversation very pleasantly, Mlle. Bonfanti remarking on the beauty of the bright afternoon sunshine as it slanted across the roof of the Globe Theater opposite down through the curtained windows. And as she bowed me out she said with just a touch of pathos, "This will probably be my last interview. So make it a pleasant one, won't you? *Au revoir!*"

H. E. STRARNS.

"GHOST BREAKER" OPENS

Maurice Campbell's production of The Ghost Breaker, with H. B. Warner as star, opened at Johnstown, Pa., on Monday night. The cast numbers Katherine Emmett, recently in Anatol; Frank Westerton, William Sampson, and Frank Campau. The play is the joint work of Charles Goddard, a New York newspaper man, and Paul Dickey.

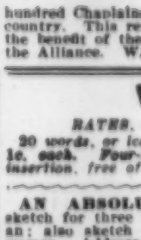
TRIES TO KILL HERSELF

SAN FRANCISCO (*Special*).—Mrs. Laura D. Snyder (Laura D. Fair), mother of Lillian Lorraine Hollis, who recently died in poverty in New York, attempted to kill herself by cutting her throat in Richmond on Saturday, Feb. 8. Physicians said she might recover. Grief over the death of her daughter, friends say, had affected her mind.

ACTORS' CHURCH ALLIANCE NEWS

Headquarters 254 West Fifty-fifth Street.

At the regular monthly meeting of the National Council of the Alliance held last Thursday evening, Feb. 6 inst., with Vice-President Ben Greet in the chair, it was decided that seven representatives from each Chapter be elected to serve on the National Council, and that each Chapter secretary be notified to that effect.



The regular monthly meeting of the New York Chapter was held last Monday evening, and the seven Council delegates together with a local Board of Directors, were elected. Further details of this meeting will appear later.

The National Secretary is rearranging and bringing up-to-date the list of over eleven hundred Chaplains of the Alliance throughout the country. This revised list is to be published for the benefit of the traveling dramatic members of the Alliance.

WALTER E. BENTLEY, Secretary.

WANTS

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FRED'K H. SPEER—Wanted immediate information regarding his present whereabouts. Last seen in New York Jan. 25. Address Mrs. Speer, care DRAMATIC MIRROR.

"HERODS OF THE DRAMA"

That is What Colonel Savage Calls Four or Five New York Critics—Death of Gustav Luders Due to Outrageous Notice of His Play—Joseph Brooks Quoted

While Colonel Henry W. Savage has been taken to task in some quarters for his daring views on certain New York critics as expressed in a speech before the Washington National Press Club, he has been overwhelmed with assurances of sympathy and approval from a great many others. He did not rest his case wth his speech, but, in reply to strictures appearing in the *Times*, wrote that paper a letter defining his opinions more clearly, and also submitted to an interview in the *Herald*, in which he expresses himself at greater length.

"One thing that was not made clear in the report of my speech," Colonel Savage said to THE MIRROR, "was that I specifically confined my strictures to less than half a dozen critics, and had no idea of applying them to the New York critics as a class. I suppose it made better 'copy' to omit this reservation, for it was made to appear that I referred to all of them. Such a thing never entered my mind. Every manager expects criticism. Stifle that and you stifle interest in the theater. But the form of heartless abuse and irresponsible self-exploitation that prevails on the part of the Herods of the drama, who sit in judgment on the productions of managers, is wrong, and a change must come as a protection to the manager, the public and the playwright."

It was current rumor in theatrical circles that the death of Gustav Luders was indirectly due to the shock he received from something appearing in a criticism in which Somewhere Else, for which he composed the music, was spoken of. It is to this case that Colonel Savage is believed to allude in an interview:

"A kindly, sweet-natured German, who for years had been writing music that delighted the American taste, was the composer of a recent piece. One of this minority, after having criticized the music in his characteristic manner in a review of another piece the following day, again characterised his piece as a 'low-browed infamy.' The composer that day wandered about like a man dazed, and asked several of his friends the meaning of the second word. He died that night of cerebral apoplexy, and on his table was found a dictionary opened at the page which defined the word 'infamy' as 'a public nuisance.'

"About two years ago," Mr. Savage continued, "I produced a play called Everywoman, written by a newspaper man, who died on the eve of its production. I did this feeling that the play surely had a message for the public. I expended approximately $50,000 on it. This was a five-act play, but at the end of the second act one of the highest salaried critics in New York left his seat and did not return. At about one o'clock the next morning his paper was on the street with his 'featured' criticism (?), from which I quote the following:

*"'Everywoman will ponder to no thronga at the Herald Square. * * * An incongruous and mucilagenous emulsion. * * * The supreme juvenility of the thing made one gasp. Fools rush in where angels fear to tread.'*

"Since that time ministers, priests and rabbis have extolled this play, and the widow and orphans of the author have been placed beyond the reach of want by its royalties, for it has played three extended engagements in Broadway and two companies are now on tour.

"As to courtesy, I have seen with my own eyes a critic signal across a crowded auditorium to a confrere by holding his nose—his opinion as to the production. I have seen a critic twice turn around and scowl at a woman sitting next to him, who had paid for her seat, because she was laughing heartily at the performance, which did not please his sated majesty.

"You will thus understand why I expressed my opinion as to the honesty, ability and courtesy of the aforesaid minority.

"As a nation we are most sensitive to ridicule. A man riding downtown in the subway after reading a notice of a new production remarked to a friend of mine: 'This paper says So-and-so is a bad show.' My friend, who had seen the performance, said: 'Gee, we must all be crazy. I saw that show with a party last night, and we all thought it was immense.'

"Thus the theater-going public is discouraged as to the value of expert opinion, *and for this we managers ourselves are largely at fault, for, on occasions, when good notices have been given we have played up the names of these critics in electric lights and posters until their heads are turned.*"

Other managers have since expressed themselves on the subject of New York criticism, and Mr. Joseph Brooks, closely associated with Klaw and Erlanger, is quoted:

"The faults of the system of dramatic reviewing are results of the lack of responsibility and the laxness of laws which enable persons actually damaged by unjustified attacks to obtain any redress. The managers themselves are partly to blame for this condition, for they have aided exploitation of dramatic reviewers, and I say this without feeling for a moment that the men who write for the newspapers will misunderstand my views.

"There is no manager who believes his judgment perfect, and it is indeed gratifying, after he has spent many months of hard work on a production, to find that persons acquainted with the drama uphold his views. Inversely, however, it is very disconcerting, after much hard work, to read in the newspapers not a criticism of the work offered, but some stinging personal attacks.

"In London recently a case was presented to me where a young woman, singing in a musical production, was alluded to in a criticism as being 'passé.' She brought action against the newspaper and obtained damages of $15,000.

"I can scarcely believe some great change is to be made in time in the system of American criticism. On the contrary, the situation will adjust itself. These things always do."

Mr. Lee Shubert said he believed the critics on New York newspapers were sincere.

"If any suggestion were to be made," he said, "I should say more attention should be paid to the manner in which the audience receives a play. The audience that pays its money is the jury. If a play seems to please the audience, persons laugh and have a good time. Although the critic may not enjoy himself, he should say, in all truth, that personally he did not like the performance, but the audience did."

MISS MORELAND FREED

Husband, Who Sued Goodwin for $25,000 Alienation Damages, Divorced for Desertion

Marjorie Moreland, now in Los Angeles, Cal., where she is rehearsing with Nat. C. Goodwin in a new play, was granted a divorce from her husband, Charles N. Doughty, on the ground of desertion, by Judge Coz, in Baltimore, on Feb. 5.

Through her attorney, Herman L. Roth, of New York, the court was told that Doughty left his wife in July, 1904, and has not supported nor returned to her since.

Doughty, some time ago, brought a $25,000 alienation suit against Goodwin, which will quite likely now be dropped, for it establishes his desertion of Miss Moreland prior to her meeting with Goodwin. Doughty, however, insists in prosecuting his suit in spite of this fact, according to latest advices.

Now that she is freed, Miss Moreland will become the actor's latest spouse, it is generally believed.

LILLY LANGTRY SUED

Must Show Why She Shouldn't Pay Old Debt to Well-Borer

SAN FRANCISCO (*Special*).—Lilly Langtry, who is the "headliner" at the Orpheum Theater, here, will have to appear in court in answer to a summons that has been served upon her at the instance of George McLoughlin, one-time well-borer, but at present a master mechanic in the United States mint, who asserts that the actress, or her manager, still owes $750, balance due on a well-boring job performed by McLoughlin, in Nevada, eighteen years ago.

According to McLoughlin, he sank a gusher on a ranch which Lady de Bathe purchased at that time. He claims that the work was performed on a promise of $1,000. So far, says McLoughlin, he has received but $250, which was sent to him shortly after the well he dug began to gush and turn the desert into a garden. The ranch comprises forty acres.

McLoughlin recalled the alleged debt with the visit of the actress to San Francisco. He consulted J. C. B. Hebbard, an attorney. When Lady de Bathe answered a call from the box office at the conclusion of Wednesday's matinee, she found Deputy Sheriff Furlong waiting with the summons.

THEATER FOR HARVARD

Important Movement Inaugurated to Create an Endowment

A movement has been set in motion for creating an endowed theater at Harvard in the columns of the *Harvard Advocate*, which is one of the most influential of the University's publications.

In its current number, the *Advocate* calls upon the alumni to furnish such a theater that may successfully carry out the plans and ideals in which the New Theater, in New York, failed, because it was a subscription theater instead of an endowed theater. The *Advocate* suggests Professor George Pierce Baker, who is in charge of Harvard's department in playwriting, as a leader for the theater, which will make it possible for the works of young playwrights to be produced under "ideal stage conditions."

FOREGOES A FORTUNE

Miss Hayes Sacrifices $100,000 for Stage Career

Florence Auld Hayes, of Flatbush, L. I., is a real heroine; not because of any act of daring, but because of abnegation. She gave up her right to a legacy of $100,000 left by her aunt, Ann Hayes, who died last August. Hence she is not eligible for a Carnegie medal.

On the night of Feb. 2, Miss Hayes appeared in a performance for the benefit of the Theatrical Mechanic's Association, in a Brooklyn theater, which was her initial effort to a professional career. Her longing for stage life finally decided her to forego the fortune, which she was to receive only on the condition that she would not take up theatrical work, and which, in the event of her appearing in a public performance, was to go to charity. The provision halted the young woman for a time, but she finally yielded to her ambition and chose the stage.

Miss Hayes was educated by her aunt, who lived at Cortelyou Road and East Twelfth Street, Flatbush, and was sent to Europe to study music.

PLAYS COMEDY—WIFE DEAD

Carlton King, of "Alma" Company, Ignorant of His Loss, Entertains Audience

DENVER (*Special*).—Carlton King, comedian with Alma Where Do You Live? company, outdid his best previous efforts at the Tabor Opera House, here, on the night of Jan. 30, and created continuous laughter from his every appearance on the stage.

It was one of the tragedies that happen in stageland, for his wife lay dead at their home in Chicago, and he was ignorant of the fact.

After the performance and when he reached his hotel the telegram announcing the death of his wife was handed him. An understudy relieved him, and he left for Chicago Friday morning.

The telegram stated that Mrs. King had dropped dead from heart disease while on a shopping tour in the downtown district.

PLEA OF NOT GUILTY

Theater Syndicate Denies Charge of Alleged Rebating

Before Judge Hazel, in the United States District Court, at Buffalo, N. Y., on Feb. 1, the Empire Circuit company, controller of burlesque shows, through counsel, pleaded not guilty to the indictment of the grand jury charging conspiracy to receive rebates from the Grand Trunk Railway Company. R. S. Folsom, of Chicago, attorney for the defendant, asked twenty days in which to file a demurrer to the indictment or change the plea.

A plea of not guilty has already been entered by Passenger Agent Dwyer for the Grand Trunk Railway. The carrier was indicted with the theatrical syndicate. It is expected the cases will go to trial at the March term of the Federal court in Buffalo. The Empire Circuit company is indicted on two counts, and the penalty for each count is a fine of $10,000. John Moynahan, a director of the Empire company, appeared to-day before the court in the matter of the plea of not guilty entered by the theatrical men.

The government alleges that the Grand Trunk Railroad Company and the Empire Circuit company conspired to have the burlesque shows travel between certain points over the railway, and in return for this concession the carrier company was to take a specified amount of advertising space in the theater programmes.

The Lafayette Theater, in this city, plays the Empire Circuit company's attractions.

HANKY-PANKY GIRLS HURT

Series of Disasters at Buffalo Call for Medical Assistance

The Hanky Panky company, which opened at the Teck Theater, in Buffalo, on the night of Feb. 3, made quite a demand on the activity of the medical fraternity. Four of its members sustained injuries, all in one day. Miss Nielson, the prima donna, is included among them, having slipped while entering a taxicab in front of the railway station. In falling, Miss Nielson struck her right elbow. It was found that no bones were broken, but she had to take to her bed.

Virginia Evans, the alternate prima donna, arrived at the hotel with her eyes bandaged up. She had made the trip from Rochester to Buffalo in an automobile with Mr. and Mrs. William Montgomery and Edward Bloom, Mr. Montgomery driving. The machine was going at the rate of about fifty miles an hour, when it suddenly struck a declivity hidden underneath the snow. Miss Evans was thrown against the framework of the hood, receiving an ugly gash over the eye, which bled profusely. Mr. Bloom was also slightly injured.

The series of mishaps concluded with a trunk descending on the foot of Minnie Miller, the ingenue, through the carelessness of a porter, who was moving it into her room, cutting a gash into the instep.

"GIRL FROM TOKIO" SUCCESSFUL

The Girl from Tokio, a comedy under the direction of Frank O. Miller, is reported to be coining money in the Northwest. This attraction started in the L. Lawrence Weber Co-Operative Booking Circuit, but after three or four weeks in which the comedy proved to be a "find," the management strengthened the company by the addition of Miss Julia Morton and Mr. Edmunde Forde and went into the one night stands, where it is giving great satisfaction and playing to really remarkable business. Evidently, it is the old instance of the survival of the fittest, as The Girl from Tokio is the only remaining attraction of those that started out under L. Lawrence Weber's co-operative plan.

CHARLES KLEIN TO LEAVE US

Dramatist to Make London His Home—His Dramas Popular There

Charles Klein announced on Feb. 5, at his home in South Norwalk, Conn., that he intended to leave this country, about May 1, to take up his permanent residence in London. The English public, he said, were taking kindly to his plays, and his business interests demanded his presence there. Besides, England is beneficial to Mrs. Klein's health.

The large estate, Shirley Manor, in Rowayton, and his shore residence at Bell Island, are in the market for sale.

Mr. Klein is to make a production of a new play, dealing with a sociological theme, in London next June. He expects to make frequent trips to this country because of his productions here.

SISTER STARS

Mabel and Edith Taliaferro to Appear in a New Play This Season

It has been decided that the Misses Mabel and Edith Taliaferro will appear under the direction of Mr. Joseph Brooks in a new play, by Cleveland Moffett, early in May, instead of waiting until next season. Miss Mabel Taliaferro sailed last Saturday, with Mr. and Mrs. J. I. C. Clarke, on the steamship *Prinz Sigismund* for Panama, Cuba, Jamaica and Costa Rica, returning, via Florida, in March to begin rehearsals of the new play. The Misses Taliaferro will be among the few sisters to star in the legitimate stage since the Bateman sisters in the seventies.

OPERA IN ENGLISH

Aborns Plan to Solve Perplexing Problem—Isman to Provide Home

If the announcement made by the Aborn Brothers, to produce opera in English, as a permanent metropolitan (not with a capital M) institution, should substantially eventuate, the controversy that has been exciting musical circles in this city ought to abate, and the contention between the factions as to the legal restrictions of certain clauses in a certain contract find a solution outside of the "biz" factors.

The Aborns, who have several companies on the road now, aim at establishing "Englished" opera on a firm popular basis, in view of which they are engaged, at present, in organizing a company with a capital of $100,000, of which sum they themselves will provide half, declared Milton Aborn recently.

"Of this sum," he says, "we shall ourselves provide half. The other half we expect to raise by subscriptions. It is our intention to issue stock. Each $25 share in the company will entitle the subscriber to $25 worth of tickets of various prices to attend our performances, besides his share of possible profits. Our prices will range from 25 cents to $1.50."

LEAGUE SOCIAL EVENTS

Professional Women Plan Two Progressive Euchres and Birthday Reception

The Professional Woman's League held its "February literary day" on Monday, Feb. 3. An informal talk on the practical use of The Parliamentarian, by Cora Welles Trow, as applied to the League's by-laws, occupied the afternoon. The regular business meeting of the League will be held on Monday, Feb. 10, at 2 o'clock. Progressive euchres are scheduled for Feb. 11 and Feb. 25 at 2 o'clock. The twentieth birthday reception will be held on the evening of Friday, Feb. 28.

TETRAZZINI BEATS LERNER

The Court of Appeals, at Albany, on Feb. 4, sustained the judgment of the lower courts, dismissing the complaint in an action begun by Isidor Lerner against Louise Tetrazzini, the opera singer, to recover $30,000 for alleged breach of contract.

The instrument was executed in Mexico, and called for a six months' engagement in the United States and Canada, at $500 a night.

VIOLET ROMER'S DANCES

Last Tuesday afternoon Violet Romer, now appearing in Joseph and His Brethren, gave a special dance matinee at the Lyceum Theater. She presented a varied programme of poetic and interpretative dances, assisted by Iollas, a Greek dancer, who made his initial appearance in this country. The programme she presented included the Valse (L'Adieu), Chopin; the Andante Cantabile, Tschaikowsky; the dance of the Namadevad, McCoy; the Danse Arabe, Tschaikowsky; the Humoresque, Dvorak, and an arrangement of her own of the Pandora Myth, with music by Greig, Elgar, Olson, Wormser and Tschaikowsky. In this latter number she had the assistance of Iollas, who interpreted Epimetheus, while Miss Romer appeared as Pandora.

LILLIAN HOLLIS DEAD

Actress, Once Famous for Beauty, Found Dead of Starvation

Lillian Lorraine Hollis, the once popular and beautiful manager-actress, was found dead in a scantily furnished room on West Forty-ninth Street, this city, on Feb. 3. A physician who had attended her in her short illness preceding her demise, pronounced it inanition and lack of nourishment. Others called it plain starvation. How long she had been dead none knew.

The body, which was incinerated, was taken from an Eighth Avenue undertaker's to the crematory on Feb. 6, in the presence of a large gathering of actors and actresses, who stood by reverently with bowed heads as the coffin was conveyed to the hearse.

Miss Hollis was the daughter of Laura D. Fair, who was known forty years ago as one of the most beautiful women in San Francisco. In 1892 Miss Hollis was voted the prettiest woman on the Pacific Coast. On Nov. 3, 1870, soon after Lillian's birth, Mrs. Fair followed Judge A. P. Crittenden on board of a ferryboat going from San Francisco to Oakland, on his way to meet his wife, who was returning from the East, and shot him to death. She had gone to meet the man, having left her baby in her room, to demand abandonment of his wife and to live with her and acknowledge the parentage of the girl who has just died from privation in this city. He spurned her and she killed him in her rage. Her trial was most sensational and involved many early families in California. Laura Fair was found guilty of murder and sentenced to be hanged. Popular sympathy was, however, aroused, she was given another trial, and was acquitted.

Mrs. Fair established a little home and supported herself and child by singing in the dance halls of California mining camps. Her environments led the daughter to choose the stage as a career, and for twenty-five years she pursued it. As manageress of her own company she was for a while quite prosperous, but soon failed. Her last husband was a man named Andrew Hynes.

In the room where the actress died a score of cats were found slinking about. One of these was "Charley," known in almost every theater in America, because Miss Hollis was determined to have this big, ugly cat with her.

Lorraine Hollis began her dramatic career in the Alcazar Stock company, San Francisco. After a season or two she attracted the attention of the late Augustin Daly, who saw her performance of Stephanie in Forget-Me-Not, and immediately engaged her as a member of his company. She played with William Terriss under Mr. Daly's direction. She was also understudy for Georgie Drew Barrymore in W. H. Crane's company. Returning to California, Miss Hollis starred for several seasons on the Pacific Coast and in Texas in The Tigress, Forget-Me-Not, Zicka in Diplomacy, Camille, Parthenia, As In a Looking Glass, and in Augustin Daly's comedies. About seven years ago she starred in Mr. Barnes of New York. Miss Hollis organized and managed stock companies in Rochester, Buffalo and Ottawa, producing standard plays and personally attending to every detail of the stage. She also had notable literary ability. Her versions of Jeanne du Barri and Sapho were dramatically strong and without objectionable incidents. Jeanne du Barri was presented by the stock company at the American Theater in this city. She was also the author of A Heart of Stone and of the novelette, "When Woman Pays."

PRIMROSE WINS SUIT

The suit for separation from her husband, George H. Primrose, the minstrel, on the ground of cruelty, was decided against Mrs. Esther Primrose before Justice Keogh, at White Plains, N. Y., on Feb. 4. Mr. Primrose filed a counter claim for separation, alleging that his wife not only deserted him, but had been cruel. He contended that a husband was not supposed to stand every abuse heaped upon him by his helpmate.

CAST FOR "THE SPIRITUALIST"

Francis Wilson has practically completed the company which will present The Spiritualist, of which Mr. Wilson is himself the author. The piece will soon be produced by John Cort. The cast includes John Blair, Wright Kramer, George Irving, Robert Peters, Frank Peck, Edna Bruns, Mrs. Dellenbaugh and Lolo Fisher.

ST. CLOUD THEATER BURNED

ST. CLOUD, MINN. (*Special*).—The Davidson Opera House, in this city, was completely destroyed by fire on Feb. 5. Loss, $25,000. The Quaker Girl, which was booked to appear at the Davidson, had to be canceled. The rebuilding of this theater is not yet decided; but plans for another new theater may be started by other interests.

WILL PUBLISH MUSIC

Joseph E. Howard, the musical-comedy star, is to become a citizen of Kansas City. In partnership with Lucien Denni, director of the orchestra at the Garden Theater, he will enter the music-publishing business. The firm, which is to be known as Howard and Denni, will open a store in the downtown district.

TWO DANCERS NEXT YEAR

Genee in Vaudeville and Anna Pavlova to Return to America

Martin Beck has completed arrangements whereby Adeline Genee, assisted by Volinin and a corps de ballet, will tour the theaters of the Orpheum and Keith circuits in vaudeville. The programme of her "act" will include her own arrangement of La Danse, a history of the dance from 1710 to 1843, which Mlle. Genee is now presenting.

Anna Pavlova, the great Russian dancer, will return to this country next season and will dance when in New York at the Metropolitan Opera House. It is probable that she will be brought to this country under the management of Max Rabinoff and a partner.

RECEPTION TO MISS ANNIE RUSSELL

PROVIDENCE, Feb. 2 (*Special*).—Annie Russell, who played the week-end in this city with her Old English Comedy company, was the guest at a reception in her honor at the Providence Art Club Friday afternoon. Miss Russell has many friends locally, and a large number availed themselves of the opportunity to meet her and Oswald Yorke, her husband. Miss Russell and Mrs. Charles B. Rockwell, chairman of the Ladies' Advisory Board of the club, received the guests, while the president, H. Anthony Dyer, Mr. Yorke, and George Gliddens held informal receptions in other parts of the room. Tea was served in the library by Mrs. H. Anthony Dyer and Mrs. Samuel Nicholson. The table was ornamented by a large silver vase in the center, filled with Killarney roses and narcissus. The whole affair was delightfully informal and enjoyable.

"OH! OH! DELPHINE" FOR LONDON

Cablegrams received from London by Messrs. Klaw and Erlanger recently gave the cast for Oh! Oh! Delphine, which Robert Courtneidge is to produce at the Shaftesbury Theater Feb. 15, as follows: Delphine, Iris Hoey; Simone, Nan Stuart; Bimboula, Dorothy Jardon; Madame Bax, Mary Gould; Bouchette, Walter Passmore; Victor Jolibeau, Harry Welshman; Colonel Pomponnet, Courtice Pounds; Uncle Noel, Fred Lewis; Giguoux, Fred Leslie, Jr. The production will be staged by George A. Highland, the stage manager of the New York Oh! Oh! Delphine company, which moved to the New Amsterdam Theater from the Knickerbocker Theater last Monday.

ALL-CHILD THEATER

Los Angeles is to have a child's theater which will cost $160,000. It will be built immediately. Those who will pay for the house and conduct it are H. E. Huntington, A. C. Balch, Willis Booth, E. P. Clark, W. C. Petterson, Mrs. Adna R. Chaffee and Mme. Severance.

Children are to be taught to act, to make their own scenery, stage their own plays, and be responsible for all the stage technic. They will receive salaries for their work.

THE DRAMA LEAGUE

The Drama League is the name of a society now in process of organization, in this city, whose purpose it will be to support good plays presented in New York. Mrs. E. R. Hewitt is president, Thomas W. Lamont, treasurer, and John Corbin, secretary. Among the members are Mrs. August Belmont, Mrs. George Haven, Mrs. Ben Ali Haggin, Mrs. W. K. Vanderbilt, Mrs. Egerton L. Winthrop, Walter Pritchard Eaton and Archer M. Huntington.

"DAMAGED GOODS"

Les Avaries, described as an "outspoken play," by Eugene Brieux, and called in English Damaged Goods, is scheduled for a single matinee, in about five weeks, at the Astor. It is to be witnessed only by an invited audience, and the production is to be made by Richard Bennett, assisted by Wilton Lackaye and others. The play deals with the social evil.

SOCIETY BELLE JOINS CHORUS

SAN FRANCISCO. (*Special*).—Mrs. Ethel Gregory, once active in Washington society, before she became the wife of Captain Junius C. Gregory of the Army Medical Corps, has joined the chorus of The Talk of New York, now playing at the Alcazar Theater in this city. She made her first appearance on the night of February 2.

Mrs. Gregory has an uncommonly fine voice. She is the daughter of a well-known army surgeon.

MARGARET ANGLIN SAILS

Margaret Anglin closed her tour recently and sailed for Europe Feb. 4. She will remain abroad all Spring and part of the Summer, and incidentally look for a new play to produce next season.

ACTRESS SUES BRADY

Rose Curry, an actress, filed suit on February 6, against William A. Brady to recover $3,500 salary at $100 a week and $407 expended for dresses, gowns and stockings. She alleges she was engaged for the present season to play Virginia in Bought and Paid For, but was discharged on September 15.

BROADHURST AT HOME

Dramatist Visits Old Mother in England, Who Dines Eighty Blind Men

George Broadhurst, the playwright, was the guest of honor at a banquet in his native town of Wakall, Eng. on Feb. 30. The mayor and other town dignitaries were present.

Mr. Broadhurst was sixteen years old when he came to America, the son of very poor people. Now he is visiting his mother who celebrated her ninetieth birthday during the last week in January of this year, a famous and prosperous man. The son offered to buy his mother a house, or anything she wanted. Her reply was that she would like to give the blind of Wakall a treat. So a dinner was arranged for eighty blind men, and these were furnished with overcoats and other clothing and boots. The old lady said it was the most joyous day of her life.

WAGE EARNERS' THEATER LEAGUE

R. H. Macy & Co., of this city, through the efforts of Mr. Straus, have decided to co-operate with Julius Hopp, the organizer of the Wage Earners' Theater League and The Theater Center for Schools, in his campaign for the spreading of classic music in this city. An official headquarter for the sale of tickets for all the concerts to be given by Mr. Hopp, in co-operation with Modest Altschuler's Russian Symphony Orchestra, has been established in the music department of R. H. Macy & Co., on the fourth floor of the business house on Thirty-fourth Street and Broadway. Tickets for all the concerts will be for sale at Macy's Music Department, as well as the headquarters of the Wage Earners' Theater Leagues, 148 West 45th Street, room 906, New York.

HOW LAUDER ESCAPED

A Big Four engine crashed into the Lauder special in the Union depot yards at Cleveland, Ohio, on Jan. 30, ripping up the end of Lauder's Pullman. One man, a car cleaner, received a broken arm and lacerations about the face. Lauder escaped injuries. He and his company had detrained and were in their march to the Hippodrome when it happened—that is, he wasn't there.

TO FORBID BIBLICAL PLAYS

A Miss Julia Gould, of Danvers, Mass., was introduced to the legislative committee on legal affairs in Boston, on Jan. 27, as the woman who had The Ninety and Nine taken from the stage some years ago. She stated that she proposed to prevent all Biblical presentations on the stage, including such plays as The Prodigal Son, The Samaritan Woman, The Evangelist, John the Baptist and Salome.

MISS INGRAM IN SKETCH

Beatrice Ingram, for three seasons the popular ingenue of the Albee Stock company in Providence, R. I., appeared recently at Keith's Theater, in that city, in a one-act play called The Grafters. The sketch abounds in dramatic interest, and Miss Ingram handled the various phases of her role with characteristic cleverness.

MUSICIANS SUE FROHMAN

Charles Frohman was sued in the Supreme Court, of New York, on Jan 29, by Louis I. Wilczek, in his own behalf and for eleven other musicians.

The plaintiffs were members of the Criterion Theater orchestra. They allege that they were employed for a year from August 1, 1912, and were discharged on August 15. Their claims aggregate $12,642.

JUBILEE NOTE

Old Dr. Stork made a social call at the residence of Mr. and Mrs. George Nash, at No. 1 West 93rd street, Monday Morning, Jan. 26, and presented his hosts with a baby boy weighing eight pounds. In the mimic world Mrs. George Nash is Julia Hay, who played the "grape fruit" girl in Officer 666 during the run of that farce at the Galety theater. Mother and son are both reported as doing nicely.

CAST OF "FOR SALE"

The cast to support Robert Loraine in his new play, For Sale, includes Emily Stevens, Rockcliffe Fellowes, John Westley, Miriam Collins, Louis Massen, Ruth Benson, Beatrice Drew, A. P. Kaye and George Backus.

ROWLAND BUCKSTONE NEARLY WELL

The sensational reports of the serious illness of Rowland Buckstone, the comedian, are denied by Mr. Buckstone in a letter to THE MIRROR. He says the reports are erroneous and he hopes to rejoin the Sothern and Marlowe company, Feb. 10 at Kansas City.

ACTORS MARRIED

George Roberson and Claudia White were united in marriage by the Rev. Micheal, pastor of the German Lutheran church, at Burlington, Ia., Jan. 25. Both are members of The Shepherd of the Hills Company.

SIR HERBERT'S PLANS

Almost a Shipload of Scenery for His American Tour

Sir Herbert Beerbohm Tree announces from London that he expects to sail for America about the middle of next September. His manager, Henry L. Dana, will precede him in April to make business arrangements. "The trip," says Sir Herbert, "will be a colossal undertaking—almost enough to frighten one. It means a huge cast of actors and almost a shipload of scenery. The terms offered to me are quite satisfactory, but I do not expect to make much money out of the tour, on account of the great expenses."

The manager-actor is now engaged on a new play, and also busy with the Shakespearean Festival in London for June.

"THE MILLION" CLOSED

The Million closed with its performance on the night of Feb. 1, in Kansas City, Mo.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Arthur, Alice, Cecil Archer-Burton.
Belmont, Gussie, Ariet Bascum, Janet Beecher, Evelyn Beerbohm, Edythe Black, Virginia Berry, Edna Benn, Inez Buck, Estelle Baldwin, Anna Berg, J. Baird, Pauline Bradshaw.
Cecil, Nora, Margaret Curtis, Beryl Clifton, Maude Cleveland, Nan Carlise, Dorothy Clifford, Florence Carpenter, Ina Carlysle, Faye Custick, Helen Collier, Marbelle Carer, Bessie Cottrell, Lotta Crabtree, Mrs. M. Collins, Florence Chapman.
Dean, Mary, Laurette Dore, Mrs. Frank Dee, Helen Darling, Madeline Delmar, Mrs. Howard Dorsay.
Eames, B. Mona, Virginia Evans.
Frederici, Blanche, Beth Franklyn, Constance Farmer, Maude Fulton, Eva M. Fay, Marie Fartella.
Gary, Hazel, Florence Guise, Louise Gerard, Mrs. Frank Gardner.
Her, Minnie Prince, Mrs. Walter Hitchcock, Dorothea Howard, Mrs. John Hall, Evelyn Hamilton, Helen Hall, Isabelle Hall, Evelyn Hope.
Kingsley, Florida, Nell Kemper, Jane Kamray, Lynch, Grace F., Ines Lawson, Dot Lambert, Lotta La Claire, Marion Lain, Felice Lynne, Ethel Levey, Clarice Laurence.
Montague, Louise, Elizabeth Marbury, Alice Morthock, Lee H. Martin, Lena Merville, Laura Millard.
Neville, Margaret, Mrs. Jennie Neimeyer, Elsie Niemeyer.
Otey, Jane, Flora Otis, Florence Orr, Maude Odell, Mrs. F. J. Olney.
Purcell, Marjorie, Pauline Paula.
Ray, Ella, Marguerite Randolph, Millie Riolto, Lora Rogers, T. Ryan, Lillian Ryder, Minnie Russell.
St. Leonard, Florence, Murial Star, Mrs. Chester Surles, Mrs. C. P. Sticklin, Miss St. George, Charlotte Severson, Mrs. Frederick Seaton, Verne S. Sterling.
Turner, Grace, Ann Tober, Gladys Turner, Mrs. H. Turner, Amee Travers, Edith Totten, Clara Turner.
Vera.
Wylie, Edyth, Ena Welch, Lea Wilson, Helen Walton, Bessie Warren, Grace Washburn, Edith Williams.
Yeager, Edith.

MEN

Aubalt, Lawrence, Carl Axsell, Chas. Allison, A. G. Andrews.
Buchanan, Arthur, R. G. Burns, Julian Barton, Jack Boyle, N. Burnham, John Butler, Leo. C. Bell, Jas. Barnes, Lewis Bernis, Chas. Bowers, Constantine Belmont, Sidney Booth, Chas. Bowser, Alfred Butt, H. Carl Butlow, Jas. Boyd, Jack Burbons, T. W. Benson.
Crane, Gardner, Chas. Cavanaugh, Harry Crosby, Percy Charters, Billy Clifford, Will Canfield, Donald Campbell, Arthur Co.
Davis, Acton, Vincent Dallez, Sidney Drew.
Elkas, H. E., Snits Edwards, Knute Erickson, Thos. D. Evans.
Fay, Frank, Max Fisher, W. L. Fullwood, Frank Francis.
Goodrich, C. W., Gordon Gunniss, Harry Gsell, Richard Garrick, Carol Gordon, Roy Garrison, John Glenson, Bob Graham.
Howell, W. A., Walter Hackett, De Wolf Hopper, Geo. Harcourt, Frank Hartley, Sheo. Harris.
Irwen, Thos. J.
Jarrett, Daniel, Earl Jordan.
Kelly, Geo. C., Chas. Kingdom, Thos. C. Kennedy, Mr. Kane, Percy Kilbride.
Lalte, Chas., Herman Levine, Willard Louis, Warren Lombard, Cecil Leslie, F. Leonard, Geo. Leonard, J. D. Ledinarwell, W. I. Love.
Morgan, Howard, Wilson Melrose, John Murphy, Bert Merkel, Joe. Manning, Chas. Mortimer, J. C. Mack, Wilbur Mason, Hardie Meakin, Louis Maurice, Max Miller, Willard Mack, F. D. McMatee, D. A. McDonald, Harry McBride, Paul McAllister, W. M. McDowell.
Palmer, Gaston, Walter Perkins, Effingham Pinto, Chas. Potts.
Rigney, Jack, Edward H. Reynolds, Eugene Redding, Wm. Rasports, H. A. Richards, Oscar Rarland, Mr. Rice.
Stanford, Arthur, Antonio Salerno, Louis E. Shloman, J. M. Salmpolis, Keck Shilling, Will Strans, Frank Bailey, Chas. Scheaffer, Eugene Scofford, Geo. Sybell, Wayne Spencer, Thos. Swem.
Trilby, Frank, Campbell Tibb, Toomer and Ewing, Dan Taylor, Warren Townsend, E. Trevor.
Valentine, Merlin B. C. Vardon, Fred. Van Rensselaer, M. Van Hoesen.
Wellington, Jay, Wm. and Henry, Edwin Walker, Howard Wall, Wm. Wainwright, Wm. Woodside, F. Woolfe, Fred. Wright, Arthur White, John Whiteman, T. Jay White, Ed. Wilson, Eugene Wilson, Henry Wolthall.
Yonner, Joseph.

PULPITEER'S TALK ON PLAYS

Philadelphia Divine Recommends Creditable Productions and Reads Letters from Prominent People—Song Birds and Entertainments

PHILADELPHIA, FEB. 11 (*Special*).—The most illuminating feature of the local theatrical world this week was a strong defense of the theater, delivered from the pulpit by the Rev. August E. Barnett, pastor of the Church of Our Redeemer. The doctor is one of the most up-to-date ministers of this city, and his sermon was, "Is the so-called craze for amusement essentially irreligious?" He quoted from many letters sent to him by prominent men and women from all sections of the United States, the opinion of the majority of these being the lifting of the partial ban on the theaters, and the belief that the Church might aid in the popular fight for an expurgated stage. The letters were received from such prominent men as Jacob Riis, Bliss Carman, Poultney Bigelow and Professor Ernest Lacy. The latter praised moving pictures as a means for instruction, but said that if they continue in their alarming disproportion to the other facts of life, they will visibly weaken the powers of imagination. The reverend also said the masses need to-day a means to express themselves in a sensible way by attending the creditable productions and strongly censuring the immoral ones.

The Charlotte Cushman Club, of this city, which is well known in theatrical circles, will have a benefit given for it this week at the Chestnut Street Opera House, under the patronage of Otis Skinner, now playing there in Kismet. His wife is very active in the management of the club.

Well-known theatrical people now in town, such as Raymond Hitchcock, Otis Skinner, William Farnum, Emmet Corrigan and Charles Richman, were entertained last week by the Pen and Pencil Club. These men are members of the Stragglers' Club.

The return of the "opera songbirds" to the Metropolitan Opera House, after a three months' absence in Chicago, was welcomed by the Quaker City music lovers. The manager, Andreas Dippel, entertained the supporters of the opera and the musical editors at a dinner, and expressed great satisfaction at the season so far, and said that in Chicago the receipts were $30,000 more than they were last year. In this city business has been very good.

Conchita, the new opera which was so well received in Italy last year, was given its premiere in this city last week, and Madame Tarquini, who sang the title role abroad, also appeared in this city.

Last night, for the first time, another new opera, Noel, was produced here, and received very cordially. The remainder of the programmes for the week were well-known operas, and, considering that the Lenten season has begun, the houses were exceptionally good.

With true Belasco realism, genuine bread is served during several scenes in The Governor's Lady, and an enterprising press agent has established a "bread line" at the Broad Street Theater, where the loaves not used were distributed to the poor after the show. This was worth "three sticks" in every Philadelphia paper. Some press-agent stunt!

Gertrude Hoffman, in Broadway to Paris, opened to a big house at the Lyric this week, succeeding Everywoman.

The Round-up began its annual visit to this city at the Forrest, while Freckes, featuring John McCloskey, the Irish tenor, began its local engagement at the Walnut.

Officer 666, with the original New York company, is causing many laughs at the Garrick, where business has been excellent.

Otis Skinner, in Kismet, continues to play to crowded houses at the Chestnut Street Opera House, while Bought and Paid For is doing a big business at the Adelphi.

Yolanda Mero was the soloist at the Philadelphia orchestra concert, and her sympathetic piano playing was the magnet that attracted thousands to the Academy of Music.

J. SOLIS-COHEN, JR.

STAGE LIGHTS ON THE POTOMAC

Washington Society Filled Playhouses, All of Which Presented Acceptable Attractions—Musicale at the White House

WASHINGTON, Feb. 11 (*Special*).—Raymond Hitchcock is the bright comedy luminary of the week that strongly repeats, in The Red Widow, a powerful magnet that attracts, at the National. Flora Zabelle in the title-role renews her success, heading a brilliant support in a production that is continued to a high standard of perfection.

A Widow by Proxy, Catherine Chisholm Cushing's delightful comedy, presented May Irwin in one of her most successful character portrayals, and last week's large audiences have been most thoroughly amused. I have rarely seen an audience so continually pleased. Frances Starr in The Case of Becky Feb. 17.

Ready Money, James Montgomery's successful play, presented here with the original co., was given to a crowded house at the Belasco.

The Gertrude Hoffmann Broadway to Paris revue proved an offering that attracted large audiences during the week just closed. W. A. Brady presents The Painted Woman Feb. 17, which will be followed by the Shubert production of The Merry Countess.

George Evans's "Honey Boy" Minstrels, a yearly favorite at the Columbia, entertained a crowded house on the opening of the current week's engagement with a crackerjack blackfaced show of strength and merit.

Julian Eltinge, notwithstanding a third visit in The Fascinating Widow, the closing season of this popular play, proved again one of the biggest and steadiest of box-office winners at the Columbia. Next week, The Yellow Jacket.

One Day, the Glyn sequel to Three Weeks, last week's presentation at the Academy of Music, proved interesting to large-sized audiences. Robert Brewster and Marion Hutchins scoring a success in the leading parts. The Academy during the current week is given over to the Paul Rainey African Hunt illustrated lecture. The Great Divide follows.

The opening week of the Poli Players Stock company season at Poli's was attended by very large audiences. The Man from Home, the initial offering starting the early Spring and Summer season, under the official stage directorship of George E. Lask, was given a fine performance, with A. H. Van Buren as Daniel Voorhees Pike and Maud Gilbert as success in the leading feminine role. The current week's bill is Get-Rich-Quick Wallingford.

The Chicago Opera company, under the local management of T. Arthur Smith, presented Puccini's La Tosca, at Chase's, last Friday afternoon, with Mary Garden in the title role, to a very fashionable, large and distinguished gathering. Next Friday a return visit will be made for another afternoon performance of Lucia di Lammermoor, with Madame Luisa Tetrazzini as the star.

Oliver Metzeratt, of the Columbia management, was the chairman, last Saturday night, at a banquet tendered to President Taft by the University Club, during the course of which, as spokesman of the club, he presented Mr. Taft with a gold key-ring and chain, a practical working key of the Yale pattern and number suitably engraved with an inscription of the occasion.

The President and Mrs. Taft entertained at a dinner, at the White House, Friday night, a large gathering of invited guests, which was followed by a musicale of noted grand-opera selections, sung by Leo Slezak, tenor of the Metropolitan Grand Opera company, accompanied by Ernest Schilling, pianist.

Chase's very excellent bill 10 presented Ethel Barrymore in the James M. Barrie one-act play The Twelve Pound Look, Those 4 Entertainers, The Four Athletes, Earl Flynn and Nette McLaughlin and Ralph Smalley.

The burlesque houses, the Gayety and the Lyceum, continue stong in popular appreciation and excellent attendance, where the best of attractive bills are presented. The current week's offerings are: Gayety, The New Behman Show, with Lew Kelly and the Watson Sisters. The Lyceum, Billy Watson and Beef Trust burlesquers. Next week, Gayety, The Midnight Maidens; Lyceum, The Yankee Doodle Girls.

At the Howard, last week, The Black Patti Musical Comedy company played to crowded houses.

JOHN T. WARDE.

TO EGYPT VIA LOS ANGELES

Plot of Paul Armstrong's "A Love Story of the Ages" Mixes "Then" with "Now"

LOS ANGELES, FEB. 11 (*Special*).—The Morosco was packed the night of the 27th to witness the first production of Paul Armstrong's new play, A Love Story of the Ages. It is truly an odd story, dealing with a dreamer of dreams; an impressive dramatic hit, depicting a girl and man 3,000 years ago in Egypt, where they fell in love with each other. The man is killed as high priest of the temple, and the girl falls him for lack of courage, and thus follows the catastrophe. They meet again in the present age. She is now the daughter of a New York capitalist; and the youth, through reincarnation of centuries, finds himself a war correspondent; thus they again meet, with past memories drawing them together. Their young love is 'nipped in the bud' by zealous parents, and the girl flees back to Egypt to dwell among the ruins of the temple; and the man flees after her, meets her there, and finds what they have lost in the beginning of time. In this play Mr. Armstrong has delivered no sermon, nor drawn any conclusions, but has unfolded to us the beautiful story based on that mysticism which many have believed in, in more or less of a degree. The play is beautifully and perfectly staged, with costumes of exactness, and the acting generally was in entire keeping with the requirements of the lines. Mr. George Relph, the new member of the company, was cast in the leading role, and gave a very perfect interpretation and characterization of this unusual demand. Miss Frances Ring as the girl evidenced a complete understanding of her part, and, together with a bit of ingenuity of her own, received high commendation and praise. As a Pharoah and financial king, Mr. Harrison Hunter was most effective; also the part of the Egyptian friend was well taken by Helen Robertson, who is also a new addition to the company. A very charming bit of acting was that of Herbert Standing, the temple builder. Howard Scott, Florence Oberlee, Mr. MacLarnie, Mr. Belgrave, Mr. Woolburt and Mr. Barbee were assigned smaller parts, which were happily filled. The play was an immediate hit.

Carriages were lined for several blocks carrying their occupants to see Bunty Pulls the Strings, at the Majestic, Jan. 27-Feb. 1. It was an audience of fashion and culture, and the play made a decidedly big hit on its opening night.

At the Burbank, Jan. 26-Feb. 1, Hayden Talbott's production of The Truth Wagon was given on the opening night to a packed house, and in which play the stock company was seen in an uproarious comedy to excellent advantage. This play is a laugh-maker from the start, and kept the audience in an amused condition, with some degree of hilarity in the last act. Originally this play was produced here as The Little Joker, but has now a broader change for the better. Forest Stanley was cast in the leading part, in which he carried off the comedy role very cleverly. Splendid char-

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PLAYHOUSE 48th, E. of B'way. Phone, 2028 Bryant.
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LAST WEEK MRS. LESLIE CARTER
as "The Second Mrs. Tanqueray"
Tuesday, Feb. 18 THE BRIDAL PATH

acter work was done by James Corrigan and Francis Sullivan. Walter Edwards also did a clever bit as the old editor. The feminine roles were cleverly taken by Grace Travers and Lillian Drew. David Hartford had an ungrateful part, out of which he brought forth some vitality. Mother followed, Feb. 2-8.

The Mason housed Mutt and Jeff Jan. 27-Feb. 1, and played to splendid attendance. Gypsy Love was given Feb. 3-8.

The Great Raymond, at the Lyceum, played to capacity houses in his second week.

Claud Armstrong, who several years ago was with Adelina Patti, sang to a splendid audience at the Auditorium Jan. 27. He was assisted by Corinne Rider-Kelsey, soprano. Mr. Cunningham's beautiful baritone voice won him a rousing ovation from the audience.

Mme. Sembrich, assisted by Mr. Frank LaForge, attracted a large and cultured audience at Clune's, Pasadena, Jan. 27, and gave two concerts, in this city, at the Auditorium, Jan. 30-Feb. 1.

Mr. Nat Goodwin has arrived in this city from his ranch in San Jacinto, and will begin rehearsing Oliver Twist at the Morosco.

Considerable interest is being manifested at the Auditorium, Feb. 10, of the wonderful motion-picture production, by Kalem, of From the Manger to the Cross. The management and direction is in the hands of William H. Clune, who has secured the rights for this State and Arizona.

DON W. CARLTON.

"MASTER MIND" IN BALTIMORE

First Time of Daniel Carter's Four-Act Drama, with Edmund Breese as Star—Brady's "Painted Woman"

BALTIMORE, FEB. 11 (*Special*).—The Master Mind, Daniel Carter's four-act drama, in which Edmund Breese is the star, was given its first production, in this city, Feb. 5, and continued during the week.

If it were not a season sadly suffering from an over-productive supply of crook plays, and bearing the recent failure of Blackbirds in mind, I should unhesitatingly pronounce this piece a "knockout" of its species; or, in other words, an undisputable winner. The Master Mind is, frankly, a corking, bully melodrama, pulsating with feverish suspense, tingling with high, theatrically effective situations, the development of which is eagerly awaited with bated breath. Its action is almost cyclonic in movement. Edmund Breese does an unusually effective bit of work, a truly clever bit of theatricalism, which produces the desired results.

The play concerns Andrew (Edmund Breese). The Master Mind, who's sole aim is to avenge the death of his younger brother, sentenced to the chair years before by Courtland Wainwright (Elliot Dexter) for committing a crime in protection of his home and honor. Andrew, to use the phrase, is crook of crooks, seeming to be almost supernatural in his knowledge of their past histories, and possessing a mind, and evidently a bank account, of almost the same caliber. In achieving his revenge, he compels three famous crooks to come to New York; provides them with money, clothes and a home; passes them off as a wealthy Western family—father, mother and son—he acting as valet to the son—and provides a daughter in the person of a girl he had picked out of the streets of Chicago, who had saved the life of Courtland Wainwright, years ago, and for whom Wainwright has been looking to reward. Wainwright marries the girl, and Andrew brings her old lover from Chicago through this same marvelous power of his knowledge of his past; forces him to rob, or pretend to rob, the Wainwright's home at two in the morning; warns the girl of her lover's presence, and gives her money to buy him off. Both, unknown to each other, have been coached by Andrew to attain his desires. The husband is also warned. Result, all appear on the scene at two a. m., and consternation reigns. Andrew informs Wainwright what sort of girl his wife was, and that she is preparing to fly with her lover. He, in turn, refuses to believe it; but she, thinking only of him and Andrew's threatened publication of all the facts, thereby creating scandal for Wainwright, who is candidate for governor, acquiesces in all Andrew's charges. But when her husband bids her go with her lover she cannot, thereby proving that she did not send for him or had any desire to go. In the end Andrew triumphs, compelling Wainwright to retire from public life; but he has reckoned without love. He has grown to care for the girl, and, unable to crush her husband through her, he yields, and we have the happy curtain.

Edmund Breese played the title role in masterful style, and I credit him with much of the success attained by the piece in Baltimore. He is an actor who has learned the art and splendid results of repose. His performance is one of the best bits of acting it has been my pleasure to witness this season.

Of the supporting cast, Morgan Coman and William Riley Hatch deserve praise for their work. Miss Katherine La Salle, a newcomer from the West, should make a delightful ingenue, but her years hardly fit her for the role of Lucene Blount, which offers some exceptional opportunities for exacting emotional work, the portrayal of which is quite beyond Miss La Salle as yet. She is a beautiful girl, with evident talent. The remainder of the cast is not distinguished by any noteworthy acting.

William A. Brady again favored us with a premier this week at the Auditorium, and an added interest is attached to the occasion because the play is by a well-known Baltimorean. Frederic Arnold Kummer, who is better known by his two other plays, The Other Woman and The Brute. His new offering bears the title of The Painted Woman, and has the advantage of having its main role intrusted to the care of that most talented and promising of all younger actresses, Florence Reed, in whose hands it will undoubtedly receive more than usual care in interpretation. The scene is laid in the seventeenth century at Port Royal, Jamaica, which allows of elaborate scenic treatment which the producer has not failed to realize. An unusually large cast is required, and includes Gaston Mervale, David Barton, Augustus Colliette, Charles Fisher, George Merritt, Geffrey Stein, Anthony Andre., Margaret Armstrong, Frank Peters, A. O. Huhn, Charles Waldron, Jobana Howland, Beulah Watson, Harry English, Joseph Ferguson, Louise Evarts, Eugene Powers, Flora Lyons, W. B. Clarke and Charles Lindhal. A review of this play will be noted in next week's issue, Feb. 17 The Talker. Robert Lorraine and the premier of a new play attracted an unusually large and fashionable audience to the Academy Monday night, Feb. 10. Mr. Lorraine has discarded Man and Superman for a time, at least, and appears in a new role. The author of the new work is Rol Cooper Megrue, and his play bears the title of Not For Sale, founded upon a short story by Gouverneur Morris, which revolves around a young chap who suddenly finds himself heir to fifteen million, provided he shall marry within a specified time. The plot hinges upon the efforts of his friends to marry him to their eligible female acquaintances. Emily Stevens has the leading female role, and we are delighted at the opportunity to welcome her to Baltimore, as she is almost a stranger in these parts. The company also numbers Louise Drew, Lola May, Jessie Pickens, Stanhope Wheatcroft, John Westley, Louis Massen, Charles Harbury and A. F. Keye. This play will be reviewed in full next week. Feb. 17 Otis Skinner in Kismet.

Frances Starr and The Case of Becky returned to Ford's Feb. 10, for a week, to capacity audiences. This play was enormously successful at this same theater last season, and the present engagement bids fair to eclipse that of last year.

The Newman Travel Talks, which were concluded at the Academy, proved far more successful than any similar attraction of its kind given in Baltimore during the past five or six years.

Mary Garden and Tosca are billed for the last performance at the Lyric, Feb. 14, by the Chicago Opera company. Every seat has been sold, and the only space available is standing room, which certainly will be at a premium.

Lester Crawford, who is well known here for his splendid work, returned to town last week with Ready Money. This is Mr. Crawford's second visit to us this season, as he was with us only a few weeks ago in Louisiana Lou.

Among the early attractions booked for Fords are the following: Julian Eltinge, Mrs. Fiske, The Governor's Lady, and the Follies of 1912.

Mr. Robert Garland, of this city, has written a sketch which has been accepted by a prominent vaudeville manager, and will shortly be produced in one of the Keith houses. It bears the title of Assisting Patricia. Mr. Garland's work is always most commendable, and in many respects highly original, being characterized by an amazing insight of the humorous aspect of things as they are.

I. BARTON KREIS.

ST. PAUL

Robin Hood, as sung by the De Koven Opera co. at the Metropolitan Feb. 2-5, evoked so many encores that it was close to midnight before the performance was over. Cast included Carl Gantvoort, Henriette Wakefield, Herbert Waterous, Sylva Van Dyck, George B. Frothingham, Pauline Hall, Walter Hyde, Bessie Abbott, Edwin Stevens, and Philip Sheffield. Here is an interesting recollection: Robin Hood, sung by the Bostonians, opened the Metropolitan Dec. 29, 1891. W. H. McDonald, Flora Finlayson, Eugene Cowles, Grace Reals, George B. Frothingham, Josephine Bartlett, Edwin W. Hoff, Juliette Corden, H. C. Barnebee, and Peter Lang composed the cast.

John Mason Feb. 6-8. Mutt and Jeff Feb. 9-15. Quaker Girl Feb. 16-22. Trail of the Lonesome Pine 23-March 1. Ben-Hur March 2-8.

The Shubert was dark Feb. 4. Margie Tevte Feb. 7. Alibi Bill Feb. 9-15. Sothern-Marlowe March 3-8.

St. Paul is enjoying the novelty of seeing the same sketch performed in its two leading vaudeville houses Feb. 2-8. Sam Mann in The New Leader is the headliner at the Orpheum, and Al. Lewis in the same piece tops the bill at the Empress. Each has his own conception of the role, each is excellent in his way, and the comparison is extremely interesting. The support in both instances is satisfactory.

Over 12,000 people attended the second municipal concert at the Auditorium Jan. 30. Godowski appeared with the Symphony Orchestra Feb. 4.

The Girls from Joyland made merry at the Grand Feb. 2-8.

The statement made by a contemporary that all attractions playing the L. N. Scott houses must do so at prices ranging from 25 cents to $1.50 is erroneous. The Pink Lady, David Warfield, Enchantress, Julian Eltinge, Robin Hood are a few that have played at the $2 schedule this season.

JOSEPH J. PHISTER.

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STOCK COMPANY NEWS

LOWELL SHERMAN

As a leading man, Lowell Sherman holds the reputation as one of the best in the country, and his recent work in Orme Caldara's role, in Within the Law, proved his versatility. Mr. Sherman is now filling James Durkins's place at the Avenue, Wilmington, Del., and his work from week to week should attract the attention of both managers and public. His best roles are Hiram Perkins in Mary Jane's Pa and the Faversham role in The World and His Wife.

GEORGE RELPH A GREAT SUCCESS

George Relph made his Los Angeles debut, last week, at the Morosco Theater, in Paul Armstrong's new play, A Love Story of the Ages, with tremendous success. Helen Robertson was well cast, and Harrison Hunter, Robert Ober, Morgan Wallace, Herbert Standing, Thomas McLarnie, Frances Ring, Grace Valentine and the other favorites scored.

"WHERE THE TRAIL DIVIDES"

Robert Edeson's Where the Trail Divides has proved one of the best money-makers in stock. The production has done large business, with Earl Ross in the Edeson role, on tour this season, and did an excellent business as presented by the Brown-Horton Stock, in Lowell, with William Jeffrey as How Lander; and recently the King-Lynch Players, at Manchester, N. H., pleased capacity audiences with the production.

ST. JAMES FOR LOEW

The St. James, Boston, which has since September been playing stock with Beth Franklyn, Theodore Friebus, Dudley Hawley, Valerie Valaire, William C. Walsh, Katherine Grey, Robert T. Haines, Grace Elliston, Henry Grady, and other Boston favorites, has been taken over by Marcus Loew, who will assume management on Monday next.

MINNA PHILLIPS POPULAR

The popularity of Minna Phillips, at the Greenpoint, Brooklyn, grows greater each week, and the production of When We Were Twenty-one, last week, was excellent. Miss Phillips, Robert Gleckler, Emma Campbell, J. Hammond Dailey and the players were all capable of their roles. Harry McKee has given Brooklyn well-staged and well-cast productions.

ALFRED SWENSON WINS FAVOR

The Test was given a far better and more interesting performance at the Gotham last week, than the previous week at the Crescent. Alfred Swenson essayed the principal male role with intelligence, while Mae Desmond and Caroline Locke gave capital support.

"OVER NIGHT" PLEASES

Over Night is a piece that always causes laughter, for Philip Bartholomae's lines are the play, no matter how badly produced. At the Crescent, Brooklyn, last week, Howard Sloat was pleasing as Kettle and Kate Blanche was well cast. Miss Blanche should be given more opportunities.

ANNA CLEVELAND PLEASES

Anna Cleveland opened at the Russwin Lyceum, New Britain, Conn., last week, in The Third Degree, and scored a success from the start. Miss Cleveland's future bears careful watching, for she is one of the most versatile of leading women.

EMMA LOWRY AS LEAH

A production of Leah, the Forsaken was enthusiastically received at the National, Philadelphia, last week, with Emma Lowry in the title role. Godfrey Matthews gave excellent support, while Grace McMasters, Paul Burns, Helen Desmond, Charles Moore and Ruth Zackey were excellent.

CAREY HASTINGS

The work of Carey Hastings at the Prospect, New York, this season has been most interesting, for from week to week Miss Hastings has appeared in various characters, which are portrayed with the finish that stamps Miss Hastings as a versatile character woman.

RICHARD BUHLER ROSTER

The roster of the Buhler-Saline Players, which opened on Monday in Toledo, includes Richard Buhler, Martin Saline, Dorothy Shoemaker, Claire Weldon, A. S. Bryan, Ann Hamilton, Louise Orrendorf, Frank Jamison, John Prescott and D. A. Reed.

FRANCES WOODBERRY. *Marceau, Boston.*

The trainer of a dramatic school in Boston, who has a remarkable reputation for turning out artists, should name Frances Woodberry as his star pupil, for, while the career of this young woman has been a short one of two seasons, she has portrayed many leading roles in stock and become a favorite in the critical city of Boston.

Frances Woodberry graduated from the Emerson College, where she received the direction of Clayton Gilbert. Her first professional experience was gained in dramatic sketches at Keith's Bijou Theater, in Boston, under Kendal Weston. Retiring from Keith's players, Miss Woodberry joined the Lindsay-Morison Stock at Lynn, Mass., for a short season, after which she came to New York and secured an engagement with Minnie Dupree in the ill-fated Indiscreet Mrs. Tyne, which only lasted a few weeks, after which Miss Woodberry went into vaudeville, and remained until Mr. Morison secured her for his stock at the Majestic, Boston, where she achieved her first real success in big, emotional roles. The first part of the season she gained valuable assistance from Anna Cleveland, and later while playing with Nance O'Neil.

At the close of her season with Nance O'Neil, Miss Woodberry returned to Lynn, where she is now pleasing the patrons, for from her many parts it is impossible to determine which one is the best. She performs them all in a most satisfactory manner.

On the stage Miss Woodberry is fearless, and undertakes all the daring feats that a part demands, and, while her work as a leading woman has proved most capable, Miss Woodberry prefers the adventuress role, and among her best are the Countess in The White Sister, Lady Bab in Sweet Kitty Bellairs, Elfie Sinclair in The Easiest Way, and the adventuress in The Melting Pot.

FRANCES NIELSON REPLACES MARY HALL

Frances Nielson replaced Mary Hall as leading woman at the Duquesne, Pittsburgh, Pa., on Monday, opening in Kellett Chambers's comedy An American Widow. Miss Nielson has been a stock favorite in Washington, Cleveland, Salt Lake City, Philadelphia and Minneapolis.

WASHINGTON PLAYERS OPEN

Poli's Players opened in Washington, on Monday last, in The Man from Home. A. H. Van Buren, Graham Velsey and Mark Kent received a hearty welcome, and Maude Gilbert, the new leading woman, pleased.

"THE QUESTION" FOR STOCK

The Question, recently viewed at Daly's, in which Richard Sterling and Ellen Mortimer scored individual hits, has been released for stock.

MAUDE RICHMOND

Maude Richmond, one of the most popular members of the John Craig Stock company, Boston, Mass., and a versatile second woman, well known in stock circles, has been compelled to retire from work for a few week's because of illness. Among Miss Richmond's best roles are the countess in The White Sister, Mrs. Wright in the Lottery Man, Mrs. Dean in Forty-five Minutes from Broadway; and as Shakespeare's heroines she has scored. Upon her recovery, Miss Richmond will come to New York to start a career in new territory.

KING-LYNCH PLAYERS

Charles Klein's The Gamblers was given an excellent presentation by the King-Lynch Players at the Park, Manchester, N. H., under direction of James Boshell. Edward Lynch, Rose King, Frank Thomas, Grace Belle Dale, John G. Fee and Morton Stevens were seen in the leads. The Passing of the Third Floor Back is this week's bill.

MOUNT VERNON STOCK

The Stalnach-Hards Stock put on Get-Rich-Quick Wallingford last week, with Averell Harris doing excellent acting in the title role. William H. Forestelle as Blackie Daw, who created the role in the original New York production, gave a remarkable rendition of the character, and Sara Perry was charming in the feminine lead. Ina Hammer played the famous comedy role of the head waitress in an artistic manner, and Peggy Monroe, Betty Farrington, Paul Byron, John Bedouin and the balance of this clever company contributed excellent support. Credit is due George Farren, director, for the staging of the production, which brought out large and appreciative audiences the entire week. Mother follows.

RUBE COMEDY SCORES

Quincy Adams Sawyer secored successfully in Pittsfield at the Empire and in Providence at the Empire last week. In the former, Victor Browne and Phyllis Gilmore were cast in the leads, while in the latter Homer Barton, Thomas Mulgrew and Lovell Taylor pleased.

GERTRUDE DALLAS RETURNS

Gertrude Dallas, recently leading woman at Salt Lake City, with William J. Kelley, has returned to New York, and is now appearing in vaudeville.

ELIZABETH RATHBURN

The work of Elizabeth Rathburn, the present week, at the Gayety, Hoboken, as the countess in The White Sister, shows this clever, emotional actress in one of her best roles. Miss Rathburn is well known on Broadway, having appeared here with Annie Russell, John Drew, Hattie Williams and many Frohman attractions. Miss Rathburn's stock experience has been chiefly gained at Hoboken, where she is a tremendous favorite. Next week The Two Orphans will be seen at the Gayety.

WARDA HOWARD SCORES HIT

Warda Howard, the popular leading woman of the Manhattan Players, at the Broad, Trenton, N. J., scored an immense hit, last week, in the leading role of Mam'-zelle, for it is a rare thing to see a stock leading woman who can sing, dance and do two good vaudeville specialties in a regular stock performance.

JUSTINA WAYNE ON COAST

The success of Justina Wayne as leading woman with the American Stock, at Spokane, has increased rapidly each week. Her opening bill was A Woman's Way, with The Third Degree, The Gamblers, The Great Divide, The Ne'er-Do-Well and The Fortune Hunter to follow.

STOCK NOTES

The Howell-Keith Stock, at Defiance, Ohio, did a good business recently, with Camille, Lena Rivers and St. Elmo.

Frances Williams, well remembered for her work with F. F. Proctor in Elizabeth and Newark, is playing seconds with the Poli Players at Waterbury, Conn.

As Patricia O'Brien, in The Chorus Lady, Miss Rose King pleased, in her usual manner, at the Park, Manchester, N. H. Edward Dale Lynch, Grace Bell Dale, Helene Redmond, John Fee and the others pleased. Robert Edeson's Where the Trail Divides follows.

Wexler Green, formerly of the King-Lynch Stock at Manchester, has joined the Empire Stock, Pittsfield.

Edna Macbeth was seen as Mother at Poli's, Waterbury, recently, and gave a sincere portrayal of the role. The work of Hazel Miller, the clever ingenue, deserves mention.

The Orpheum Players, Philadelphia, presented The Lost Paradise last week with William Ingersoll, Wilmer Walter, Walter Lewis, Carolyn Gates, Virginia Howell and the Orpheum favorites. The Deep Purple this week.

Winnifred Fraser, Marie Burke, T. Wigney Percival, of the original Pomander Walk company, were seen in their same roles in support of the Corse Payton Stock at the Orpheum, Newark, last week. Mabel Brownell played Marjorie, Lee Sterret the baron, Clifford Stork was seen in the Edgar Kent role, and Harry B. Roche in the George Giddens character. Zaza is this week's bill.

The Chaperons was offered by the stock at the Trent Theater, Trenton, N. J., last week. Arthur Conrad and Marie Fanchonetti impersonated leading roles.

Elizabeth Rathburn again scored at the Gayety, Hoboken, last week. In The Man from Home, Severin De Deyne, in the Hodge role, was excellent.

COMING ATTRACTIONS

'Bridal Path" for Thirty-ninth Street Theater—New Liebler Production.

The Bridal Path, a new comedy by Thompson Buchanan, author of A Woman's Way, will be seen in New York, at the Thirty-ninth Street Theater, next Monday evening, following the engagement of Mrs. Leslie Carter in The Second Mrs. Tanqueray. The play is in three acts, all of which are laid in Long Island at the present period. The production is under the management of Edward J. Bowes.

The cast includes Ann Murdock, Robert Warwick, Lucile Watson, Christine Campbell, Mrs. Charles Craig, Fay Painter, Florence Shore, Felix Kremba, Bernard Fairfax, William H. Sams and A. T. Hendon.

A Man's Friends, a drama by Ernest Poole, treating of New York life in the year 1913, was put into rehearsal this week by the Liebler company. Without being at all melodramatic, the play treats of a big clash between men representing different forces in New York life; forces that have been much in the limelight for the past six months, and destined to continue much in the limelight until next November, at least. A press notice from the Liebler office says: "The firm is confident that this will prove one of the 'big' plays written by American dramatists." Ernest Poole, the author, has been prominent as a writer in leading magazines for the last ten years, and has made a special study of conditions in New York City.

We shall be plentifully supplied with Shakespeare next season. John Drew, according to an announcement from the offices of Charles Frohman, will act again the part of Benedick in Much Ado About Nothing, thus joining the ranks of Robert Mantell, E. H. Southern and William Faversham. Probably, too, we shall have Granville Barker's productions of A Winter's Tale and Twelfth Night next Fall. And it has been definitely settled that Beerbohm Tree will come to America with his entire His Majesty's Theater repertoire—which means Macbeth, Twelfth Night, Henry VIII and The Merry Wives of Windsor.

It has been many years since John Drew appeared as Benedick to Ada Rehan's Beatrice, and it is in fulfillment of a long-cherished wish that the present revival occurs. He has long chafed under the restrictions of modern parlor comedy. The entire production will be made in this city, with an all-American cast, and the first performance will be given at the Empire Theater.

THAIS SEEKS DIVORCE

Actor, "Mean, Sullen, Morbid and Jealous," Threatened Mrs. Prescott's Life

Thais Magrane, who in private life is Mrs. Thais Prescott, filed suit for divorce from her husband, Guernsey Palmer Prescott, in the St. Louis courts, on Feb. 6. The petition was entered by W. P. Sheridan, as her attorney.

The wife alleges in her petition that the husband has a "mean, sullen, morbid, jealous and incompatible disposition," and asks for the restoration of her maiden name and custody of their six-year-old son, Raymond Magrane Prescott.

She further charges that Prescott was often idle, and when working he squandered his earnings and failed to support her. She frequently was compelled to pay his board bill and other expenses, she alleges. He also collected her salary, at times, which he spent upon himself.

The couple were married in New Orleans, Dec. 14, 1905, and the final separation occurred July 20, 1912. On Dec. 30, 1911, Mrs. Prescott left her husband, but on his promise to reform she allowed him to return to her, she alleges. This promise he failed to keep, it is charged.

Last December Prescott filed suit for divorce, in New York, in order to humiliate her, she charges further. The suit was, however, withdrawn.

Miss Magrane is playing the leading role in Everywoman. The company is now in Philadelphia.

A despatch dated Philadelphia, Friday, Feb. 7., says:

"The divorce suit of Thais Magrane Prescott, leading woman of Everywoman company, now at the Lyric Theater in this city, is to be dropped.

Mrs. Prescott has expressed surprise that a suit has been begun. She said she told her lawyer to prepare divorce papers, but expected to be notified before action was begun. It is said at the theater that Mrs. Prescott has telegraphed her lawyer that she desires a temporary halt in the proceedings.

SKILL FREES LIFE CONVICT

Sends Prison-Made Violin to Tetrazzini, Who Pleads for Him

Sentenced for life, in 1901, for the murder of his wife, Charles Alberto was voted a pardon by the Executive Council of Massachusetts, in Boston, Feb. 5.

Alberto, who is a skilled blacksmith, devoted his spare moments in prison to making violins and other musical instruments. Their excellence won the praise of Tetrazzini and Caruso. This was told to the pardon committee by Robert Nason, the prisoner's counsel. Both artists have an example of his skill, and Mme. Tetrazzini sent a letter to the committee in support of the petition. Two violins, a piccolo, and a carved and inlaid box were exhibited as samples of his work.

Alberto killed his wife in Holyoke, Mass., because of her alleged infidelity. Signed statements of members of the wife's family were presented, in which they hoped he would be pardoned.

HAINES IN BANKRUPTCY

Actor Gives Liabilities as $4,395—Assets, None

Robert T. Haines, an actor, filed a petition in bankruptcy yesterday, giving his liabilities as $4,395; assets, none. Of that amount $3,700 is owed by Haines to men who made personal loans. It is the second time the actor has filed a bankruptcy petition, the first going on record in Sept., 1906.

Among the thirty-one creditors named in the petition are Henry W. Straus of Baltimore, $1,500; S. A. Negeath, $100; G. H. Broadhurst, $100; A. S. Haines, $500; Lord and Taylor, $500; J. H. Hooker Printing Company, $378; Helen Holmes, of Asbury Park, N. J., $176. Haines also owes $377 to six doctors, $20 for ice, $14 for telephone service, $17 for laundry, and several smaller amounts for clothing. He has assigned his salary for one week to Straus.

CHAUFFEUR KILLED

Delamater and Wife Slightly Injured in Automobile Accident

John Gilbert Fortune, 29 years old, of No. 150 East Eighty-fourth Street, chauffeur for H. A. Delamater, theatrical manager, with an office in No. 249 West Forty-second Street, was killed under the Delamater automobile when the car turned over in the West Drive in Central Park, near 104th Street, late on the night of Feb. 6. Mr. and Mrs. Delamater were tossed clear of the car, as were two of their friends.

The Delamaters were treated in the General Memorial Hospital, in Central Park West and 106th Street, and went to their home.

Fortune was going fast when the automobile skidded and upset. Mr. and Mrs. Daniel W. O'Sullivan, of No. 525 West 112th Street, were in the Delamater car, the police report.

CAROLYN LASH MARRIED

FALL RIVER, MASS. (*Special*).—Carolyn Lash, daughter of Mrs. Willard W. Lash, 844 North Main Street, Fall River, Mass., formerly a member of Klaw and Erlanger's Ben-Hur company, was married in San Francisco, recently, to Joseph A. B. Von Grison, a business man of Los Angeles and San Francisco. Before her marriage, Mrs. Von Grison, with her sister, Nina Lash, had traveled extensively as members of the Ben-Hur and other road companies. Mrs. Von Grison will reside with her husband in San Francisco, while her sister will continue with the company. The Lash sisters are well known in this city, having been members of the Lincoln Park Opera company for the past few seasons.

PRINCESS THEATER ALMOST READY

The new Princess Theater is rapidly nearing completion, and will be ready for opening about March 1. The playhouse, located opposite Maxine Elliott's Theater, resembles Winthrop Ames's Little Theater in size and interior arrangement. There will be 300 seats, all located on the ground floor, except a single tier of boxes. These boxes will be the main difference between the Princess and the Little Theater. The opening attraction has not been decided upon.

GAS KILLS HAZEL PROCTOR

Mary Ellen Walsh, of Newark, known on the stage as Hazel Proctor, for a year past a member of the Al Reeves company, died at the Brooklyn Hospital, on the night of Feb. 3, of gas poisoning. She had just come down from Albany and had taken rooms in a theatrical boarding house, 149 Lawrence Street, Brooklyn. On Monday morning she was found unconscious and the gas was escaping from an open jet in her bedroom.

OSCAR HAMMERSTEIN SUED

F. V. Strauss and Company, publishers of theater programmes, is suing Oscar Hammerstein for $45,000 damages on the ground that the firm lost that amount through Hammerstein's failure to produce grand opera for three years subsequent to 1910, when he sold out to the Metropolitan forces. Hammerstein asked for an order to examine the books of the Strauss company as to its allegations of $45,000 loss, and Justice Page gave the order on Feb. 3.

COMING BACK TO NEW YORK

The Hundredth Man, Hutcheson Boyd's new play, produced by the National Federation of Theater Clubs at Wallack's on Saturday night, is making a seven-day road tour this week. The play may be seen at another New York theater shortly.

HAMMERSTEIN IN CONTROL

Oscar Hammerstein retains full control of the London Opera House. A $200,000 mortgage was lifted on Feb. 1.

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YOUNG MRS. BELMONT SUES

Husband Spirited Away, Former Chorus Girl Seeks Separation

Ethel Helen Lindner Belmont, through her lawyers, Gettner, Simon and Asher, of this city, has had papers drawn up in a separation suit against her husband, Raymond Belmont, on the charge of desertion. After one week's connubial bliss the young husband was torn from the arms of his bride by four companions, who seized him and whisked him away in an automobile. This happened on Nov. 21. Mrs. Belmont has not seen her husband since then. Young Belmont is shooting in North Carolina, while his wife is raising Pekinese dogs.

FLORENCE GERALD WINS SUIT

On Jan. 31 Surrogate Fowler handed down a decision dismissing a suit brought by Mrs. S. P. Stiner against Florence Gerald. Mrs. Stiner, a sister of the late A. S. Lipman, had sued Miss Gerald, claiming that the plays by Miss Gerald and Mr. Lipman had been sold for many thousand dollars and no accounting rendered. Miss Gerald is naturally pleased to think her rights have been vindicated.

AMERICA PLEASES SIMONE

Mme. Simone arrived in Paris, with her husband, Casimir Perier, on Jan. 30. She is very enthusiastic over her American reception, and says ours are the finest audiences in the world. She was particularly pleased with Chicago, because Chicago was particularly pleased with her, declared the actress.

BARRYMORE IN MELODRAMA

John Barrymore has signed a long contract with William A. Brady to play the principal character in a new melodrama which is to be produced at McVicker's, Chicago, March 30. It is to be brought into New York in the Autumn. Until rehearsals are fairly under way, Barrymore will continue in The Affairs of Anatol, at the Maxine Elliott Theater, this city.

MRS. KIDDER-PIERCE MARRIED

Mrs. Kidder-Pierce, long and prominently associated with the Actor's Church Alliance as its secretary, was married to Howard Gibbs Chase on Saturday, Jan. 25, at Greenwich, Conn., by the Reverend Dr. Taylor.

THE EDUCATIONAL PLAYERS

The Educational Players, of New York, presented The Mystery of Time, a masque in one act, by Florence Farr, and arranged for educational use by Emma Sheridan Foy at the Adolph Lewisohn Auditorium, of the Hebrew Technical School for Girls, on Fifteenth Street and Second Avenue, this city, on Saturday evening, Feb. 8. A musical programme, by members of the Music School Settlement, opened the programme.

WON DESPITE HER BEAUTY

Actress Discharged for That Reason Gets Verdict

Emily Carter Carrington, who alleged she had been discharged by Arthur Hammerstein because she spoiled the love scenes in The Firefly by being too good-looking, according to the author, who objected to her on that ground, won her case before Justice Young, in the Fifth Municipal Court of New York, on Feb. 3. She got a verdict for $213, salary for two weeks, which the court said she was entitled to collect.

EVA TANGUAY TO STAR HERSELF

The ever blithe singer of I Don't Care is to form her own company and tour the country with a big vaudeville attraction, at the head of which will, naturally, be Miss Tanguay herself. Among the towns which will not be neglected on her tour will be Holyoke, Mass., her native city. Miss Tanguay expects that her Salome dance will be a splendid drawing feature, as unquestionably it will.

GENEE SUED IN LONDON

Adeline Genee, the famous dancer, was sued, in London, for alleged breach of contract in failing to appear at the Kiddermiuster Opera House in April, 1912.

Mlle. Genee, in her answer before the High Court, denied the contract, which the judge upheld, and the case was stopped. The dancer is now touring the United States.

SHUBERTS WIN FROM PLUNKETT

The Shuberts were awarded a judgment in Chief Justice Dwyer's court, this city, on Feb. 6, of $1,921.66 against Joseph L. Plunkett, the theatrical producer, for royalties on Girls, by Clyde Fitch, which was produced by Plunkett in 1910 and 1911. The Shuberts were to receive ten per cent. of the receipts. Plunkett asserted the Shuberts were to supply bookings, and did not.

QUEENSBERRY GOES HOME

The Marquis of Queensberry has returned to England, following the unsuccessful production of his play, The Light, on the road.

NEWS OF OTHER CITIES

BROOKLYN

More than $1,000 was added to the treasury of the local lodge of the T. M. A. as result of the monster benefit given at the Majestic Sunday evening, Feb. 2. One of the stage boxes was occupied by a deputation from the New York Lodge, No. 1. Al. Grundeman, stage-manager of the Majestic, was in charge of the bill, while Richardson Webster officiated as master of ceremonies. Gus Waters, orchestra leader at the Star Theater, directed, while stage hands from various Brooklyn theaters assisted behind the scenes. John J. Hall, stage-manager of the Orpheum, procured the talent, which was the best ever offered at a local T. M. A. benefit.

Mrs. Fiske, supported by her splendid Manhattan co., triumphed with her characterisation of Mary Page in The High Road at the Montauk Feb. 3-8. Mrs. Fiske's reception was demonstrative of the fact that she has lost none of her popularity with the Brooklyn theatergoers. Frederick Perry, Herbert Delmore, and Arthur Byron received special greetings from their Brooklyn friends.

A diversion greeted the patrons of Teller's Broadway. The Aborn Opera co. presented The Chimes of Normandy, which proved to be a popular attraction.

William A. Brady's special production of 'Way Down East received a friendly welcome at the Majestic.

The Coward, presented by Robert T. Haines and co., attracted the dramatic share of headline honors at Keith's Orpheum, while Bessie Wynn triumphed with her beautiful voice and dainty songs. James and Bonnie Thornton, Bert Leslie in Hogan the Painter, and R. A. Rolfe and his musicians were notable contributions.

The Seal of Silence was presented by Walter Law and co. at Keith's Bushwick.

Law Welch and co. took a long lead in the race at the De Kalb, every act being a winner.

The first Brooklyn stock performance of Over Night was capably handled by the popular members of the Crescent Stock co. To Joseph Eggerton, Isadore Martin, Gertrude Rivers and Howard Sloat were awarded the most important assignments, while Mabel Montgomery and George Allison gracefully portrayed two minor roles. Charles Schodeld, William Evarts, Kate Blancke, Daniel Hanlon, M. J. Briggs, and Augusta Durgeon were in the cast.

In the title-role of The Virginian, Robert Gleckler, of the Gricesmoint, found a role very much to his liking. His performance confirms the fact that he is a native of the Western plains.

The full strength of the Lyceum Stock co. was brought out in The Confession. Pearl Gray and Harold Claremont were seen in the principal roles.

The Test was offered at the Gotham. Owing to the illness of Alfred Swenson, the role of Arthur Thorne was played by F. Godfrey Kenney, who made his initial bow to that audience. Mae Desmond was seen as Emma Eltynge.

A revival of Charlotte Temple was offered by the Grand Opera House Stock co. Noel Travers gave a worthy performance of Captain Montraville. The main support was rendered by Maxine Miles, William H. Elliot, Minnie Stanley, and Edward Davis. George Carleton, Manuel Snyder, and Marie Lambert were seen to advantage.

J. LEROY DAUG.

JERSEY CITY

The Spring Maid came to the Majestic Feb. 3-8 to B. R. O. at every performance, and proved to be one of the best attractions ever presented in this city. From the moment the curtain went up on the first act the success was apparent, and the audience commenced to enthuse more and more over each number. The production was a clever one, on a mammoth scale, augmented orchestra, snappy chorus and a perfect acting co. The Country Boy Feb. 10-15.

The Corse Payton Stock co. commenced its third week at the Orpheum Theater Feb. 3-8 in Paid in Full, to fair patronage. The members of this co. are favorites already and the work they do is of the best. The Ninety and Nine Feb. 10-15.

Away Out West, a snappy melodrama, was put on at the Academy of Music Feb. 3-8 by the Academy Stock co., to great business. The good plot of the play and the excellent work of the co. are responsible for a satisfying production. Chinatown Charley Feb. 10-15.

A superior bill was put on at the Monticello Feb. 3-8, to big business, consisting of the Hyman Fishes, J. W. Cooper, Mabel and Harry Gibson, McGee and Reece, the Clemens Brothers, Mareene, Naverro and Mareene, the Veterans of '63, Swan and O'Day, Dr. McDonald, and the Edney Brothers and Johnson.

The New York Stock Producers' Association took possession of Ed. Schiller's Broadway, in Bayonne, Feb. 3, and opened with a good stock co. in a fine presentation of Alias Jimmy Valentine to big audiences. The co. is a clever one and, with the good plays promised, will be a treat for the Bayonne theatergoers. The new co. consists of Robert Le Suorr, leading man; Lorna Elliott, leading woman; Avery Crosbie, Paul Anderson, Henry Hubbard, Larry Leewood, Paul Scott, Florence Conrad, Margaret Lee, and Julia Neville. Madame X Feb. 10-15.

Mlle. Theo and her dancing dolls, with a carload of scenery and effects, headed the bill at the Bayonne Opera House Feb. 3-8, to big patronage.

The bill at the Hudson (Union Hill) Feb. 3-8 was great and the business fine. Gertrude Dallas and Thomas J. McGrane, favorites of last Summer's stock season at this house, had an act that was the "real goods."

The Country Store, at the Academy of Music, was a novelty, and presented for the first time in this city Jan. 30. The groceries given away comprises the stock generally found in such a store, accompanied by the rubes and the general village hangers-on.

WALTER C. SMITH.

NEWARK, N. J.

The Talker was presented at the Shubert by an excellent co. headed by Tully Marshall. Others in the cast were Eva MacDonald, Mary Mallon, Charles Compton, Vida Croley Sidney, Sol Aiken, Jean Newton, Harry Smith, Clara Dalton, and Warren Munsell.

The Yellow Jacket, by the original New York cast, crowded the Newark. David Powell, Juliet Day, Antoinette Walker, and Thomas Jackson headed the cast.

Pomader Walk proved a delightful card for the Payton co. at the Orpheum. Manager Payton obtained the scenic investure used by Liebler and Co. during the run of the piece in New York; also the costumes and some of the members of the original cast. T. Wigney Percyval as Rev. Jacob Sternroyd and Mary Burke as Hon. Caroline Thring. The Payton forces were all excellent.

Chinatown Charlie was presented by the Jacobs Stock co. at the Columbia. Joseph T. Kelly in the title-role, Paul Edwards as the villain, and Viola Grant pleased.

Stuart Barnes headed the bill at Proctor's. Others were Williams and Rankin, Tashmoo, Cook and Stevens, Kramer and Morton, Ben Harney and co., Charles Mack and co., Edward and Winnie Reno, the Stellings, Irving Gosler.

The Girls of the Great White Way at the Gayety. Gertrude Hayes and co. at Miner's.

GEORGE S. APPLEGATE.

ALBANY, N. Y.

The Iron Door, by Allan Davis, a new playwright, pleased large audiences at Harmanus Bleecker Hall Jan. 31, Feb. 1. It depicts the evolution of a politician and was skillfully acted by an excellent cast headed by William Courtleigh, who was supported by Forrest Robinson, Frances Slosson, and Leo Donnelly. Annie Russell in She Stoops to Conquer and The Rivals Feb. 3, 4 presented finished performances to good business.

Uncle Tom's Cabin drew well Feb. 5. Romance, the latest play by Edward Sheldon, Feb. 6-8. Tully Marshall in The Talker Feb. 10-12. What Happened to Mary Feb. 13-15. Within the Law Feb. 17-19.

Jacobs and Jermon's Queens of Paris co., with Harry Koler and Harry Morton chief funmakers, Al. H. Hall, unique dancer, and the Beauty, Youth and Folly co., with James and Lucia Cooper, Tom McRae, provided good burlesque for the week at the Empire, to big audiences.

At the Colonial Feb. 3-8 Kendall's Auto Girls, Lloyd and Black, Jessie Dean, Ethel Talbert, the Darlings, Alethia Aleko, Ethel Sharron Terry, Bernard and Elmer appeared to splendid business.

Proctor's had a strong bill, headed by Charles E. Evans and Gus Edwards's Newsboy Sextette. Packed houses prevailed.

The Regatta Girls Burlesquers at the Gaiety attracted packed houses and offered a pleasing performance.

Max Spiegel, who is associated with C. L. Robinson in the management of the new Grand, which will be completed in a few weeks, was in town Saturday and inspected this new beautiful playhouse, and was greatly pleased with the rapid progress made by the contractors. Mr. Spiegel entertained the executive staff of the Grand at a dinner at the Hampton Hotel Saturday night. Among the guests were Max Spiegel, C. L. Robinson, resident manager; R. E. Rickards, treasurer, and Matthew J. Sweeney, press representative.

Mildred Bass will give a reading of Polly of the Circus at Jermain Hall Feb. 13.

The Orpheum, a new and up-to-date moving picture house, opens March 1, under the management of H. Heilman, who is also proprietor of the Fairyland, in this city, and the Longwood Theater, New York city.

GEORGE W. HERRICK.

DENVER

The Blue Bird at the Broadway Feb. 3-8 gave happiness to overflowing houses all week. A special matinee was given Friday afternoon for school children, and the schools closed earlier that day to permit pupils to attendance. It is by far the best attraction Denver has seen this entire season. The Concert follows.

Beverly of Graustark occupied the Tabor Feb. 2-8, and drew good houses. It is a fascinating tale of romance well told. The Countess Cocquette is next.

The Orpheum Feb. 3-9 offered a well-balanced bill, which included Ethel Mason and Frank Du Tiel, Cæsar Rivoli, J. R. Armstrong, and James Manley in It Happened This Way, Joe Keno and Green Rose in Hands Across the Street, Paul Dickey offering The Come Back, Ameta with her mirror dances, and Lydia Barry with a catchy lot of new songs with lilting airs.

At the Auditorium Mlle. Genee appeared 3, 4 in two different ballets. She has never appeared in Denver before, and quite captivated the town. Not since the memorable occasion when Pavlowa and Mordkin appeared here have we had evenings of such rare æsthetic enjoyment.

The Drama League entertained the members of The Blue Bird co. at a reception at Miss Lacey's Studios Tuesday afternoon Feb. 4.

GRANVILLE FORBES STURGIS.

BUFFALO

The Quaker Girl at the Star Feb. 3-8. Was by an excellent co. and pleased big houses. John Drew in The Perplexed Husband, appeared to big houses Feb. 10-12. Mrs. Fiske in her new play, The High Road, is the attraction 13-15.

Hanky Panky Feb. 3-8, drew fair houses at the Teck; good co.; large array of favorites. Gilbert and Sullivan Festival co. Feb. 10-15.

Every sketch at Shea's was well received. Detective Keen, the headline act, was full of interest. The Travella Brothers and their trained seal made a sensation, while Madame N. H. Curtiss was one of the cleverest violinists in vaudeville.

The Shepherd of the Hills at the Majestic Feb. 3-8 drew a good patronage. The White Slave 10-15.

Gaiety Girls at the Garden Feb. 3-8, and Gus Fay and his burlesquers did a good business. Ginger Girls 10-15.

Miss New York, Jr., Feb. 3-8 drew big houses and big business at the Lafayette. Whirl of Mirth Feb. 10-15.

J. W. BARKER.

RICHMOND, VA.

A Butterfly on the Wheel at the Academy Jan. 30, 31 pleased. Neil O'Brien Minstrels Jan. 24, 25 pleased. Margaret Anglin in Green Stockings Feb. 1 was excellent; to good business. Raines Hunt Pictures Feb. 3-6 to nice business. The Woman Feb. 7, 8. The Spring Maid Feb. 10, 11. Weber and Fields in Hokey Pokey Jan. 28 pleased.

The Great Divide Feb. 3-5 to good houses at the Bijou, and Where the Trail Divides Feb. 10-15. Charley Grapewin and co. in Between Showers 28-Feb. 1 to big business.

Mabelle Adams and co., Joe Flynn, Honors and Le Prince, Sharp and Turek, Mark Silvers and pictures at the Colonial Feb. 3-8; Venetian Four, Lillian Pleasant, Shriner and Richards, Poisen Bros., and Myron Baker Trouse and pictures at the Colonial. Whose Little Girl Are You? to big houses Feb. 3-8. A Winning Miss 27-Feb. 1 to big house.

W. G. NEAL.

SAN FRANCISCO

Dave Warfield in The Return of Peter Grimm did S. R. O. business at the Columbia. Matinees were added. His engagement closed Jan. 9. Gypsy Love followed Jan. 10.

The Alcazar tried musical comedy with Miss Vaughn and Bert Lytell as the stars. The Talk of New York was the number. The Third Degree followed.

The Cort offered Florence Webber Jan. 2 in Naughty Marietta. The people were late to start, but the audience were rewarded for patience. This play runs two weeks.

The Savoy has the farewell week of Kolb and Dill and Blake and Amber in Alzeria. Mutt and Jeff Jan. 9.

The Lambardi Opera co. at the Valencia was very popular, and the singers much praised.

The Orpheum finished with Mrs. Langtry Jan. 9. The ladies flocked to see her and her dresses. Cressy and Dayne are in their third week. James Cullen is also here.

The Orpheum burst with fullness during Sarah Bernhardt's engagement, begun with a matinee Jan. 9. The house was sold out at an increased admission fee. She will be here two weeks.

The Empress had Girls Jan. 6, and a special engagement of Marie Stoddart.

Pantages's had Twenty Minutes in Chinatown and eight other acts.

The Tivoli Opera House has its announcement out to dedicate the house March 12 with the Chicago Grand Opera co. of 300 artists. Andreas Dippel, general manager. W. H. Leahy is the manager of the Tivoli.

Viola Leach, who was a favorite at the Alcazar, recently secured her final decree of divorce Saturday, Jan. 1, and in the afternoon of the same day married Mr. Lada, the leader of the Alcazar Orchestra. He has been with this house for many years before the fire.

Miss Allison, who played the Empress about nine months ago and then created a sensation by striking a summons server on the head with a hand-mirror, mistaking him for an intruder to her dressing room, is in a peck of trouble here. She was to give a sort of a play at the St. Francis Hotel, but before the affair came off she was ordered from the hotel because of her failure to pay her bill. She is now under arrest, charged with having taken two gowns from a costumer which she failed, so it is alleged, to return. She gave bonds for her appearance.

The Old Victory on Sutter and Fillmore streets has opened as a moving picture house.

The Players' Club produced Mrs. Fiske's Lady Patricia last evening. Reginald Travers coached the society players.

Jampolski, Ashley Pettis, Rider-Kelsey, Claude Cunningham, Mischa Elman, and San Francisco Orchestra, under Professor Hadley, are some of our musical treats, and Nordica will be here Jan. 28.

A. T. BARNETT.

LOUISVILLE, KY.

Rose Stahl was seen for the first time in Louisville Jan. 3-5 at Macauley's in Mazzie Pepper and scored a hit. Business was good.

The McLean-Hanford co. starring R. D. McLean, Charles B. Hanford, Odette Tyler, and Marie Drofnah, finished the week at Macauley's in a Shakespearean repertoire.

The opening attraction at the Shubert Masonic week, Jan. 3-8, was The Master of the House to good patronage.

William Faversham and a strong supporting co. presented Julius Cæsar on an elaborate scale Jan. 7, 8. Harry Lauder follows.

Burlesque attracted fine business week of Jan. 2-8, with The Bon Ton Girls at the Gayety, and The Auto Girls at the New Buckingham.

Get-Rich-Quick Wallingford packed the house twice daily at the Walnut Street. Madame X co. was at the Walnut week Jan. 9.

B. F. Keith's vaudeville house offered a strong bill Jan. 2-8 with Sampsy and Reilly, Barley's Bulldogs, the Metropolitan Minstrels, W. C. Fields, Lambert and Ball, Edmond Hayes, and Joe Welch.

Colonel Allen Kinney, identified with the moving pictures interests in this city, has entirely recovered from his recent illness.

The Elks' benefit performance Jan. 3 netted a large sum for deserving charity. A most meritorious entertainment of a varied nature was offered.

Colonel James B. Camp, of Auditorium memory, and manager of many successful big amusement enterprises and a prominent business man, is being widely discussed as the next Surveyor of the Port of Louisville.

Louisville is to have another new theater. It will be erected by the Tyler Land Company, and the lease has already been disposed of to the Jefferson Amusement Company. It will be centrally located, and will be a popular-price place.

The Press Club benefit at the Shubert Masonic Jan. 3 was largely attended and a handsome sum was realised.

CHARLES D. CLARKE.

KANSAS CITY

Little Miss Brown, a very pleasing story, cleverly acted, was the Shubert offering Jan. 2-8. There were many amusing situations throughout the play that are made the most of. Madge Kennedy was a big hit in the name part, while William Morris and Olive Thorne share in the honors. Sothern and Marlowe Feb. 9-15.

The Concert, featuring Leo Ditrichstein, played a half-week engagement at the Willis Wood Feb. 3-5 to large audiences. The play, which has gained such high praise in the East, was quite as enthusiastically received by the local audiences. The Pink Lady Feb. 6-8. The Trail of the Lonesome Pine Feb. 9-15.

George Sidney and his Busy Izzy played to a week of big business at the Grand Feb. 2-8. The Divorce Question Feb. 9-15.

The Orpheum had the usual excellent bill Feb. 2-8, playing to good business. Joseph Jefferson and co., the Mikado's Royal Athletes, and "Don," the talking dog, were features of a bill that was much enjoyed.

The Garden simply blazed forth with headliners the week of Feb. 2-8. Arnold Daly and co. in How He Lied to Her Husband, Julie Ring and co. in The Man She Met and Billy Van, the veteran minstrel, vieing with each other for popularity.

The Empress had Willie Ritchie, the lightweight champion, as their topliner Feb. 2-8, and a skit in which he showed himself to advantage, was entitled Fun in a Gymnasium. Other acts were also well received.

The Merry Maidens held forth at the Century Feb. 2-8, opening to two big Sunday audiences. Packey McFarland was an added attraction that proved a strong card. Lady Buccaneers Jan. 9-15.

Dave Marion and his Dreamland Burlesquers were the attraction at the Gayety Feb. 2-8, playing to very satisfactory business. Cracker Jacks Feb. 9-15.

Orville Harold, the celebrated tenor, touring under Oscar Hammerstein's management, is announced for concert at Convention Hall Jan. 16.

D. KIRBY CAMPBELL.

PITTSBURGH

The Irish Players were seen to advantage at the Nixon last week Feb. 3-8 in the following repertoire: The Gaol Gate, The Playboy of the Western World, Mixed Marriage, The Workhouse Ward, The Shadow of the Glen, The Building Fund, Hyacinth Halvey, The Magnanimous Lover, Birthright and the Jack Daw. It was a shame that the patronage was so small because the acting of these players was splendid. The Quaker Girl Feb. 12. The Count of Luxembourg following.

Excuse Me, although seen here last season, continued to draw crowded houses at the Alvin Feb. 3-8, with practically the same cast, including Vivian Blackburn, Joseph Tanner, George W. Day, Geraldine O'Brien and Marguerite Rand. Everywoman this week, which will be followed by The Merry Countess.

Over Night pleased large audiences at the Lyceum Feb. 3-8. Margaret Williams, Kathryn Bryan, Thomas Emory and L. J. De Bold did some good work, and were capably supported. The Newlyweds Feb. 10-15, and Fiske O'Hara is underlined.

Nat M. Wills headed a good bill at the Grand Feb. 3-8, on which were also John Rice and Sally Cohen and the Kaufman Brothers. Cecelia Loftus is the headliner following.

Frances Neilson, the new leading woman of the Harry Davis Stock players at the Duquesne (succeeding Mary Hall), made her Pittsburgh debut Feb. 3-8 in An American Widow, making a very favorable impression in the role of Mrs. Killigrew. Corliss Giles gave a skillful portrayal of Jasper Mallory, and Frank Wright, Jerome Storm, Hal de Forest, Faith Avery and Loretta Wells and other players were well cast. Corliss Giles bade farewell to Pittsburgh in this piece as leading man with the Davis players. He goes to rehearse The Iron Door, which will have its premiere in New York or Chicago in March.

The College Girls, with Abe Reynolds, May Linden and Dan Coleman, drew largely at the Gayety Feb. 3-8 in a burlesque entitled At Home and on High Sea. Rose Sydell's London Belles Feb 10-15.

Charles Gunn, a popular Western stock actor, will succeed Corliss Giles as leading man of the Davis players. He makes his Pittsburgh debut in The Adventures of Lady Ursula this week. Mr. Gunn has been identified with Nance O'Neil, Florence Roberts, James K. Hackett and other well-known celebrities.

DAN. J. FACKINER.

INDIANAPOLIS

Fiske O'Hara played his first engagement in the high-price houses here at English's Jan. 30-Feb. 1 in The Rose of Kildare, in which he made a pleasing impression. It is unfortunate that Eva Lang, a star new to theatergoers here, should have made her initial appearance in a play so unworthy of her talents as Making a Man of Him Feb. 3-6, but, in spite of the play, the good-sized audience opening night was most cordial, recognized Miss Lang's ability and gave her the encouragement of sincere applause. Rose Stahl in Mazzie Pepper Feb. 7, 8 (return). The County Chairman, the tenth annual benefit for the Boys' Club (amateur) 10, 11. Carter De Haven in Exceeding the Speed Limit, matinee and night, Feb. 12. Orville Harrold in concert Feb. 13. Maude Adams in Peter Pan 14, 15.

Over Night, the attraction at the Shubert Murat Jan. 27-Feb. 1, lived up to its reputation as a big laugh from start to finish, and was heartily enjoyed by a large audience opening night. With the exception of Thomas Emory, Katherine Bryan, and L. J. DeBold, the co. was only fair. Carter, the magician, interested his audience Feb. 3-5 with his tricks, old and new. The Master of the House Feb. 6-8. Faversham in Julius Cæsar Feb. 10-12. Harry Lauder, matinee and night, Feb. 13. The Silver Wedding Feb. 14, 15.

A most creditable performance of A Fool There Was was given at the Park Feb. 3-8. Rosalind Ivan gave an excellent interpretation of the role of the Vampire and Warner Oland handled that of the Fool with credit. Lena Rivers Feb. 10-12. In Old Kentucky 13-15.

A capacity house greeted the opening performance of Ishmael given by the Holden Players at the Colonial Feb. 3-8. The Time, the Place and the Girl Feb. 10-15.

Valerie Bergere in His Japanese Wife was the charming and delightful headliner at Keith's Feb. 3-8. Jack Wilson, assisted by Franklin Batie and Ada Lane, offered an act made up of one long laugh. James J. Morton was welcomed after several years' absence. Gonthier's Animated Toy Shop, an exceptionally good animal act; John Hilgring, the world's champion jumper; Williams and Warner, Morrissey Trio, and the Four Rotters made up a good entertainment.

After three weeks of stock, the Majestic was closed after the performance Feb. 1 by C. W. Mercer, who held lease on house and who has managed the stock co., with C. Carleton Guy as leading man.

PEARL KIRKWOOD.

PROVIDENCE, R. I.

The Bird of Paradise was at the Providence Opera House for a week's engagement Feb. 3-8, with Guy Bates Post and Bessie Barriscale in the leading roles. On the whole, a very favorable impression was made. Robert Mantell in Shakespearean repertoire Feb. 10-15. Tully Marshall in The Talker Feb. 17-22.

Quincy Adams Sawyer proved a capital attraction for the Empire Stock co. The several roles were handled with great skill and good business was enjoyed. A Contented Woman Feb. 10-15.

Roger Imhof was the leading feature of the Knickerbocker Burlesquers at the Westminster Feb. 3-8. Sam Howe's Love Makers coming Feb. 10-15.

The Colonial remained dark throughout the week Feb. 3-8. Edmund Breese in The Master Mind Feb. 10-15. Get-Rich-Quick Wallingford Feb. 17-22.

The bill at Keith's proved one of exceptional merit, including Kathryn Kidder, Dan Clayton, Cross and Josephine, Ralph Smalley, the Jungman Family, Anna Buckler's Animals, Farber Sisters, Leonard and Louie, and Karl Gross.

The Woman and Eva Tanguay are among the early bookings for the Colonial.

Frances Neilson is the first and perhaps one of the most important announcements for the Albee Stock co. during the coming Summer. Miss Neilson is a newcomer to Providence, but her work in leading roles in other cities has been of such high caliber that her appearance here will be watched with interest.

H. F. HYLAND.

TOLEDO

Lyman Howe's moving pictures and Exceeding the Speed Limit were the only two attractions at the Valentine the past week, Feb. 3-8. Howe's pictures were very entertaining and did fair business. Exceeding the Speed Limit, with Carter De Haven and Elizabeth Murray as the headliner, pleased a fair house.

The Little Millionaire and Rebecca of Sunny-

(Continued on page 22.)

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

MONTGOMERY. — GRAND: Merry Widow Jan. 29; excellent, to large house. Eddie Foy in Over the River 31 delighted S. R. O. Baby Mine 1 pleased small house. Aborn Grand Opera co. 2 in Lohengrin and Lucia di Lammermoor; pleased two large houses; matinee and night.

TUSCALOOSA. — ELKS' AUDITORIUM: Freckles Jan. 29; fairly well played to a splendid house. Baby Mine 5.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Bunty Pulls the Strings Jan. 31. 1 failed to please; good business. The Shepherd of the Hills 3, 4; performance and business good. Vaudeville and motion picture houses report excellent business. Miss Illington in Kindling 6, 7. Walker Whiteside in The Typhoon 8.

FORT SMITH. — NEW: Bunty Pulls the Strings Jan. 30; good business, to an appreciative audience; many pleasing vaudeville numbers 27-1. Margaret Illington 8. The Shepherd of the Hills 12.

ARIZONA.

TUCSON.—TUCSON OPERA HOUSE: Graustark Jan. 29; poor business; fair co. Mutt and Jeff 31; good co.; banner business of season; 400 people turned away.

CALIFORNIA.

OAKLAND.—MACDONOUGH: May Robson in A Night Out Jan. 27 28; laughable comedy, to good attendance. Broadway Jones 29, 30; fine performance; capable co.; capacity houses. Naughty Marietta 31, 1; production and business fair.—LIBERTY: Bishop's Players in The Circus Girl 27-2; medium performance; packed houses.—ORPHEUM: Fine bill 26-1; Eternal Waltz; every performance S. R. O.—COLUMBIA: Dillon and King in The Suffragettes; performance and attendance fair.

FRESNO. — BARTON: May Robson in A Night Out Jan. 29 pleased nice business. Sullivan and Considine Road Show 26-28; good houses. Sullivan and Considine Road Show 29-1. The Rose Maid 2, 3.

MODESTO.—ISIS: Vaudeville and moving pictures Jan. 25, 26 pleased good-sized audiences. The Missouri Girl 30; big hit; S. R. O. —STAR: Moving pictures. —DREAMLAND: Moving pictures.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Gypsy Love Jan. 28; capacity. Blue Bird 31, 1, and matinee; all performances S. R. O. Siren 3. Alma, Where Do You Live? 6. Countess Coquette 8.—BURNS: Genee 5. Bernice de Pasquali 28 pleased poor business. Y. M. C. A. Star Course, Dr. Wiley; capacity.—EMPRESS: Moving pictures and vaudeville 29-31. Willie Ritchie, Leonard Mailmek, Davey, De Muser and Getzy, Grace Leonard, Hyman B. Alder and co., Dale and Boyle, the Three Stanleys; pleased large houses.

CONNECTICUT.

BRIDGEPORT. — LYRIC: Fuller recovered from recent illness, Eleanor Cleveland returned to her co. 3 in The Woman in the Case; splendid business and satisfaction testified to her popularity. Seven Sisters 10-15. — PARK: Robie's Knickerbockers Jan. 30-1 added trick scenery and pantomime to usual burlesque layouts. Helen Gardner's characterization of Cleopatra had marked local interest 3-5 because Miss Gardner is a Bridgeport girl. Sam Howe's Lovemakers 6-8. Eva Tanguay in her Salome act, with vaudeville associates, 10, is getting exceptional advance work publicity.—POLI'S: Eddie Leonard and Mabel Russell are pushing Dr. Herrmann, the electric wizard, for first place 3-8. Lillian Shaw, Ernie and Ernie, Kimberley and Moore, Six American Dancers, Julia Nash and co., and the Pollescope added sauce to the bill. —PLAZA: Willisch, the juggler; Edith Clifford's Scotch Collie Girls, Mlle. De Lavalle, Freeman and Freeman, and moving pictures in four-reel form complete the evenings. Eleanor Cleveland in big scene of The Woman in the Case 3 cut her hand severely upon a broken champagne glass, but wrapped a napkin around it and continued until the end. A story-film is being prepared for exploiting Bridgeport's varied industries, and a vote is being taken among Plaza audiences to select the "most beautiful" local girl for the title-role.

HARTFORD.—PARSONS: John Drew, always a strong drawing card, presenting finished productions was no exception Jan. 31, 1 in A Perplexed Husband, which deserved the reception it received. The College Hero was given a most elaborate presentation 4, 5 by local talent, receiving naturally an ovation from packed friendly audiences. The solos and choruses were well rendered. A handsome box-office balance which was donated to a local hospital. It was repeated 6 for the same worthy object. Eva Tanguay will "cut up" 11.

WATERBURY.—JACQUES: The Poll Stock co. in Are You a Mason? 3-8; before large and well-pleased audiences.

WILLIMANTIC.—LOOMER: Passion Play pictures 6; well attended. Sis Hopkins to follow.

FLORIDA.

JACKSONVILLE.—DUVAL: The Merry Widow Jan. 29 pleased good business. Adelaide French in Madame X 29; good co. and business. Belles of Blackville (local) 30; light business. The Woman 31, 1; excellent co.; fine business. Weber and Fields 2 pleased fine business. Office 666 pleased good business 3, 4.—ORPHEUM: Gus Sun's Minstrels, Wood-Ralton Trio, Tom Powell, the Singing Five, and Carl and Lillian Muller 26-1 pleased good business. —OSTRICH FARM: O. K. Stewart, Wallace and Beach, Fred Owens, King's Wild West 26-1; fair attendance.—ITEM: Walter Crosbie, who for several years has been connected with the Orpheum here, has been appointed treasurer of the Majestic at Fort Worth, Tex.

ST. AUGUSTINE.—JEFFERSON: Madame X Jan. 30, presented by Adelaide French; good house; pleased audience. Gus Sun's Minstrels 2, 3. Trail of the Lonesome Pine 4. Officer 666 5.

GEORGIA.

ATHENS.—COLONIAL: The Woman Jan. 27 delighted capacity audience. Trail of the Lonesome Pine 28 pleased fair house. Norman Hackett in Satan Sanderson 1; excellent performance, to fair business. The Thalians (local) 3. The Climax 4.

MILLEDGEVILLE.—GRAND: The Climax Jan. 31 pleased big house.

ILLINOIS.

AURORA.—GRAND: German Players Jan. 28 to fair business. Sothern and Chippendale in The Taming of the Shrew 31; excellent co., to capacity business; pleased very fashionable audience. Truxton King 2; two performances, to good business. Officer 666, Valeska Suratt in The Kiss Waltz, P. J. Rainey's pictures, The Pink Lady, and Maude Adams are among the attractions underlined.—FOX: Vaudeville. Mamie Moore's Sorority Days, Frawley and Hunt, Hetty Urma, Ed. Vinton and Dog, Rowland-Carter and co., In Vacation Time 30-2. The Duke of Bull Durham 3-5; good bill and business prevailed.

ELGIN.—GRAND: Mixture of vaudeville and musical comedy 3; first half: Willis Hale and Brother, Gerald E. Griffin, William Schilling and co., Frank Goldie, Seymour's Happy Family; good patronage and show; last half: Minnie Palmer's Golden Gate Girls in The Duke of Durham (tabloid), with seventeen people.—MODERN STAR: The Great La Varre and co., illusion show Jan. 30-2; fine; the Armers, mind readers, headed bill 3-5.—LYRIC: Star of Bethlehem (moving picture).—ORPHEUM and LYRIC: Moving pictures to good business.

EAST ST. LOUIS.—AVENUE: Mary Bizelow and co. in Her Gentleman Friend 3-6; good co. and business. John Delmore, Catherine Selsor, Callahan and Kline, Cowboy Williams and co.; pleased capacity houses.—LYRIC: Moving pictures; highly appreciated by large audience. —EARL: Pictures and incidental vaudeville. Cordell Stock co. comedy; fair house. The Shubert Club gave annual entertainment in the Earl.

QUINCY.—EMPIRE: Madame Calve Concert Jan. 29; large and appreciative audience; excellent concert. The Dazzlers 30 pleased big house. A Butterfly on the Wheel 1; matinee and evening, to good business and satisfaction. The Shepherd of the Hills 2; two good houses; excellent performance and satisfaction. Truxton King 6. Littlest Rebel 7. Sothern-Marlowe 8. Girl of the Underworld 9. Freckles 10.

BLOOMINGTON.—CHATTERTON: The Passing Show Burlesquers Jan. 28, 29 pleased good business. Madame Sherry 31; good, to fair business. The Girl and the Tramp 1; poor co. and business; matinee and night.—MAJESTIC: The Duke of Durham 27-29; very poor, to fair business. The Honeymoon Trail 30-1; fair co. and good business.

PRINCETON.—APOLLO: Truxton King 3 pleased a small house. Thomas W. Ross in The Only Son 13. Minstrels (local) 17.

STREATOR.—PLUMB: Dark week Jan. 27.

INDIANA.

GOSHEN. — JEFFERSON: Uncle Sam's Belles Jan. 22; poor performance and business. Stetson's U. T. C. 28; matinee and night; large attendance. Louis Mann delighted good house in Elevating a Husband 30. "Steve," educated hog, 1; poor entertainment and patronage; matinee and night. Officer 666 4; made large audience laugh.—IRWIN: Sarah Bernhardt in Queen Elizabeth (motion pictures) 28 delighted over 2,000 people; matinee and night.

SOUTH BEND.—OLIVER OPERA HOUSE: Louis Mann in Elevating a Husband Jan. 28 delighted fair house; excellent co. and play. U. T. C. 30; poor to two good houses, as usual. Officer 666 pleased capacity house 3. The Military Girl 4 drew well and satisfied. Rebecca of Sunnybrook Farm 7, 8. The Pink Lady 12.—AUDITORIUM: Wright Huntington Stock co. in What Happened to Jones 19-25; The Man of the Hour 26-1; business good. Maude Adams in Peter Pan 31 to S. R. O.; excellent production.

MUNCIE. — WYSOR GRAND: Henrietta Crosman in The Real Thing Jan. 27; good house; fine co. Officer 666 29; good co. and house. Eva Lang in Making a Man of Him 31; fine co.; fair house. Fritzi Scheff in The Love Wager 1; good house and co. The Winning Widow 5.—STAR: Arthur Lavine and co., Musical Allisons, Taber and Clair, the King-Cromer Troupe.

HUNTINGTON.—HUNTINGTON: The Heart Breakers Jan. 27, with George Damerel; fair co.; good business. Officer 666, matinee and night, 1, pleased capacity business. Alvarado Stock co. 3-9 opened in Our New Minister to good business.

HAMMOND.—HAMMOND: The Parish Priest Jan. 28 (auspices K. of C.); fair co.; pleased fair house. Paid in Full 2; good co.; pleased two good houses. — ORPHEUM: The Country Girl 30-2 to capacity.

MICHIGAN CITY.—ORPHEUM: Stetson's U. T. C. co. 2 to S. R. O. Y. M. C. A. Minstrels 3 to splendid business. Monte Carlo Girls 8 to fair business. The Cat and the Fiddle 9.

ANGOLA.—CROXTON OPERA HOUSE: Officer 666 11. Vaudeville Jan. 22-4; fair co. and business. Fortune Hunter 5. Monteville Flowers Lecture 10.

FRANKFORT.—RLINN: Fritzi Scheff in The Love Wager Jan. 31; good house. Madame Sherry 8. The Fortune Hunter 12.

WABASH.—EAGLES: Officer 666 Jan. 31 teased capacity houses.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Price Jan. 27 to very light business; good attraction; Edna Marshall excellent in the leading role. Ben Greet Players 1 in Comedy of Errors to big business; excellent attraction. Polly of the Circus 3 to biggest business of season; pleased immensely; Elsie St. Leon as Polly, Mart E. Halsey as Big Jim, Charles F. Newsom as Rev. Douglass, and Rena Sanders as Mandy were especially good.—ITEMS: Manager E. O. Ellsworth was at Cedar Rapids Jan. 27, taking consistory degree, and is now a thirty-second degree Mason.—L. C. Zelleno, of the *Opera House Reporter*, was in the city 27, en route home from a business trip to Cedar Rapids and Waterloo.

DUBUQUE.—GRAND: Ben Greet Players in Two Dromios Jan. 30 drew and pleased fine house. Madame X 2 delighted two capacity houses. Local 5. Mutt and Jeff 6. Spring Maid 9.—MAJESTIC: The Police Inspector, Rossow Midgets, Falls and Falls, Hayes and Wynne, Gallarini Troupe, and Harry Gilbert 27-29; excellent business. Les Silvas, Clipper Quartette, Three Dixie Girls, White Eagle, Rogers and McIntosh, and Oscar Loraine and co., 30-2 drew good audiences. Jane Courthope and co., Andrew's Wonder Kettle, Reiff Brothers, Charles Olcott, Carroll, Keating and Dever, and Montgomery Duo 3-5. Nuess and Eldred, Hall and Gilroy, Barrett and Earle, Manley and Walsh, Rex, Fox and Jane Courthope and co. 6-9.

WATERLOO.—WATERLOO: A Butterfly on the Wheel Jan. 28 pleased fair business; good attraction. Mutt and Jeff 31 pleased good house. Josh Perkins 1; good business. Polly of the Circus 5. Kitty Gordon in The Enchantress 7. Divorce Question (return engagement) 8. The Spring Maid 10. The Old Homestead 11.—GLOBE: Business good; special features and two-reel film Vitagraph, The Dawning. Romeo and Juliet follows 14.—MAJESTIC: Topliner 3-8 The Third Degree.

FORT DODGE.—POWERS: Braun Sisters, Bush and Shapiro, Gwynn and Gossette, Stewart and Earl, Levere and Palmer, and the Great Asahir Jan. 27; excellent business and excellent bill; also good photoplay. The Majestic Theater has been sold to Bert Smvile, a local man. R. T. Hadley, of Oskaloosa, will continue the management.

ALGONA.—CALL OPERA HOUSE: Polly of the Circus Jan. 31 to good business; strong and well balanced co; few theatrical performances here have given any better general satisfaction. The Price 1; capable co. throughout. Louisiana Lou 11.—ITEM: Manager E. G. Fargo is now in Chicago arranging for future bookings.

GRINNELL. — COLONIAL: Marshall Farnum in The Littlest Rebel Jan. 29; played before a large and intensely interested audience. —STAR: Sarah Bernhardt in La Tosca (motion pictures) 30; good audiences.

SPENCER.—GRAND: M. G. M. Lecture Course Jan. 28; good, to full house. Polly of the Circus 30; excellent; best play this year; receipts, $583. The Price 4. Louisiana Lou 10.

KANSAS.

COLUMBUS.—McGHIE'S: Albright Musical Comedy co. Jan. 27 (all week); S. R. O. every night. Bistolfi's Italian Orchestra 3-5. The City 12. Shopherd of the Hills 17.

SALINA. — CONVENTION HALL: Aborn Grand Opera co. Jan. 31 in Bohemian Girl to one of largest houses ever seen here.

HUTCHINSON.—HOME: George Sidney in Busy Izzy Jan. 30; very fine co., to good business.

OTTAWA.—ROHRBAUGH: John Kendrick Bangs (lecturer) Jan. 31 pleased a large audience. Bohemian Girl follows.

LAWRENCE.—BOWERSOCK: Dark 3.

MAINE.

BRUNSWICK. — CUMBERLAND: Brunswick Dramatic Club in The Little Minister (local) Jan. 28; excellent, to large and fashionable audience. St. John's Concert Band 2; good, to large house. Madame Fannie Girard Paquin and photoplays 3-8.—PASTIME: Tom Sidello and co., Frank Kenney, and pictures 27-1; large houses. Farley and Morrison and pictures 3-8.

BATH. — DREAMLAND: Campbell and Downs, Charles Twins, and pictures Jan. 27-1; excellent, to large houses. Allen, Carter and Aleta, Princess Suzanne, and pictures 3-8. Murray Stock co. 10-12.

BELFAST.—COLONIAL: Get - Rich - Quick Wallingford 10. Vaudeville and moving pictures.—OPERA HOUSE: Moving pictures.

MARYLAND.

CUMBERLAND.—MARYLAND: Alma, Where Do You Live? 1; good co.; business medium. Wills Comedy co. in Two Old Cronies and At Atlantic City 3-8 drew large houses; gave satisfaction. Charles K. Champlin co. in Arizona, The Deep Purple, Alias Jimmy Valentine, The Reformer, and The Price Women Pay 10-15.

ANNAPOLIS.—COLONIAL: Motion pictures and Wilson and Frankford's Musical co. 3, to good business.—LYRIC: Motion pictures to fair houses.—PALACE: Capacity to moving pictures.

MASSACHUSETTS.

FALL RIVER.—SAVOY: Eugene Walter's The Easiest Way was given its first local production by the Malley-Denison co. 3-8 to S. R. O.; the co. gave one of the best productions of the season. Credit is due to Frank E. Lamb, stage director; Phil Dillon, who made the scenery, and John Williams, who offered to patrons some of best examples of his art in painting. Pierre of the Plains 10-15.—ACADEMY: The bills presented at this popular house still continue to draw S. R. O. Week 30-5: Mabel DeYoung, Lawrence and Tanner, American Comedy Four, Bimm-Bumm-Brrr, Hurst, Watts and Hurst, and Roland West Players presenting Bessie Burt in His Local Color; best of satisfaction.—PURITAN: Excellent line of all feature pictures to large attendance.—PREMIER: Will reopen last of February, and when completed it will be one of the best picture houses in the city.—BIJOU: The Lattinger-Goodhue Stock co. leading attraction 30-5. Falsely Accused and My Uncle's Vacation being presented by the stock co. to good attendance.—ITEMS: Fall River Lodge, No. 118, B. P. O. Elks, gave one of the most brilliant charity balls at the State Armory 30 ever seen in this city; over 2,000 persons attended.—Frank Charlton, who at one time was a member of the Huntington co., has joined Manager W. A. Malley's co. to play leads.—Mayor Kay refused all of the local theaters Sunday afternoon licenses, with the exception of the Academy.—The Lester Lonergan co. will open their season Feb. 10 at Lowell, Mass.

HAVERHILL.—COLONIAL: Clan Douglass, benefit, Jan. 30, with James Stazer, of Lynn, in Scotch songs assisted by good vaudeville bill led by the Primrose Four in a Thousand Pounds of Harmony. Vaudeville and moving pictures with Cheyenne Days, 3-5; big hit. Billy Barron's Novelty Musical act. George H. Whitman and Eloise Davis in a dramatic music comedy, entitled His Little Game, and Manley and Carson in songs. — ORPHEUM: Moving pictures; featuring Blanche Walsh in Resurrection.—MAJESTIC: Moving pictures. The Academy of Music, partly destroyed by fire a year ago, is to be remodeled and opened.

LOWELL. — THE PLAYHOUSE: Drama Players in Her Lord and Master 3; well received; big houses. Madame Schumann-Heinck 7; capacity.—MERRIMACK SQUARE: Temple Players in In Her Old Home Town, Psycho, the Woman of Mystery, and several other high-grade acts; big houses satisfied.—KEITH'S: Will J. Dooley and co. in The Lawn Party, Clark and McCullough, Marie Fenton, Billy K. Wells, Bert Weston and co., Fields and La Adelle, Ella Fodeller and Brothers; good houses; good attractions.—OPERA HOUSE: Lonergan Stock co. presenting A Woman's Way, first offering.

NORTHAMPTON. — ACADEMY: The Learned Ladies, by the Northampton Players, 3 (excluding 6) gave interesting and creditable production. In addition to Charles Balsar and Leah Winslow, William Pringle, and Karra Kenwyn; capably carried leading parts. William Brady co. in Little Women 6, and matinee to capacity houses; satisfactory rendering. Walter Dickenson, one of the most popular of the Northampton Players, has been obliged to leave because of ill health.

SOUTHBRIDGE.—BLANCHARD'S: Vaudeville headed by Stuart Collins, novelty banjo soloist. Other acts included the Reynolds in In Atlantic City, Dudly and Parsons, good singing and dancing; Bell and Richards in a refined musical act. — VAUDEVILLE: Photoplays and illustrated songs; large houses.

ATHOL.—ELLSWORTH: Torrell's Dog and Pony Circus Jan. 30, 31; fair co.; poor business. The Bachelor's Baby 4; fair co. and business. —LYRIC: Columbian Minstrels (local) 31; excellent business.

PITTSFIELD.—COLONIAL: William Parke Stock co. 3-8 in The Man from Home, pleasing capacity houses.—EMPIRE: Empire Stock co. 3-8 in Quincy Adams Sawyer, pleasing good business.

BROCKTON.—CITY: Graham and Randall, Hurst, Watts and Hurst, Apollo, violinist, and pictures 3-5 to capacity houses.—ORPHEUM: The Five Durands, Uno, Byron and Nelson, and pictures 3-5 pleased large houses.

MICHIGAN

ANN ARBOR. — WHITNEY: The Fortune Hunter 1; good co.; poor house. The Pink Lady 4. The Eternal Light 7.—MAJESTIC: Rondas Trio, Vera Bettina, Norine Carmen and her Minstrel Boys, Charles Kenna, "the falker," and Imperial Japanese Troupe 3-5; fair show; good houses. Caprice Lewis, serialist; Savall Comedy Card Shark, Menlo Moore's Mother Goose Girls, Al. Lawrence, comedian, and Mayme Remington and her Pickaninnies 6-8.

COLDWATER. — TIBBITS: The Funny Side of Life Jan. 28; fair-sized audience. The Fortune Hunter 30 pleased a full house. L. B. Wickersham entertained 800 people with Chickens Come Home to Roost 31. Baker and Castle present Graustark 5. Trial by Jury (local) 11.

ADRIAN.—CROSWELL OPERA HOUSE: The Fortune Hunter 3, with a splendid co., gave excellent satisfaction to good house.

BIG RAPIDS.—COLONIAL: Stetson's U. T. C. co. 4 pleased good business. Military Minstrels (local) 7. Light Eternal 11.

MINNESOTA.

WINONA.—OPERA HOUSE: Lyric Opera co. Jan. 27-2; excellent co. and business. Operas: The Wedding of the Twins, The Mikado, Olivette, The Mascot, Mutt and Jeff 8.

MISSISSIPPI.

JACKSON.—CENTURY: Margaret Illington in Kindling Jan. 27 delighted big business. Aborn Grand Opera co. in Lohengrin 30 to good house. Merry Widow 1 failed to satisfy; good audiences; matinee and night. Little Miss Brown 6. The Littlest Rebel 7. When Bunty Pulls the Strings 8.

MERIDIAN.—GRAND: The Merry Widow Jan. 30 to a large audience highly pleased. Miss Wilbur, assisted by Charlie Meaking, is a tremendous success. Oscar Pizman is highly entertaining and entire cast is good.

COLUMBUS.—COLUMBUS: Freckles Jan. 30; S. R. O. Baby Mine 6. Dandy Dix Minstrels 7, 8.

MISSOURI.

ST. JOSEPH.—TOOTLE: The Moose Minstrels Jan. 30, 31; put over their songs and comedy like old-time professionals, and were warmly received by good business. Sothern and Marlowe in Hamlet 17.—LYCEUM: The Old Homestead 30-1; popular as ever; pleased good business. Madame Sherry 2-4 a pleasing production and co. of unusual merit to good business. Genee and co. 29; artistic attraction; business fair. The Concert 6. Billy the Kid 9-12.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures Jan. 26-31. First half: Clark and Clifton co. and Raoul S. Bonanno; last half: Roth-Rosse Family and the Great Fisher; good business.—GEM: Vaudeville and pictures 27-1. First half: Graham's Circus; last half: Hughes and Mayers; good business. —STAR: Motion pictures; business and pictures good.

HANNIBAL.—PARK: The Spring Maid Jan. 27; excellent co.; S. R. O. Faust 1 pleased two good houses. Littlest Rebel 6. St. Elmo 8. Red Rose 11. Louis Mann 12.—The NEW

WELLS' WEEKLY STATEMENT

Greatest theatrical accounting sheet ever seen. Detailed receipts from all sources and complete disbursements of every cent paid out. Send for sample and prices.

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San Francisco Minneapolis

STAR and MAJESTIC: Good business; bills and pictures good 27-1.

MOBERLY. — HALLORAN'S: The Littlest Rebel Jan. 31 pleased capacity. The Servant in the House 1 failed to please; fair house.

MONTANA.

BUTTE.—BROADWAY: A Modern Eve 2 filled the house and gave satisfaction. Ben-Hur 14, 15.——FAMILY: The Chase-Lister Stock in The Little Princess Jan. 25-1 to capacity. The Million Dollar Kid 2-6. ——EMPRESS: With Keeps and Cornalia, Nat Carr and co., Hilda Girder, the Romany Opera co., and Wallace and Galvin 1-3; capacity houses. Able's Polar Bears. Sisters, Bi Joyce, Glendoer and Marion, Dow and Dow, and Welch, Mealy and Montrose 8-14.

NEBRASKA.

LINCOLN.—OLIVER: Mutt and Jeff Jan. 29 delighted two S. R. O. houses. The Divorce Question 30; fair co.; pleased fair business. Louisiana Lou 3, 4; fair co.; pleased three good houses. Sarah Padden in Kindling 5. Lyman H. Howe's pictures 7, 8. The Blue Bird 10-12. ——ORPHEUM: A very well-balanced bill pleased capacity business 27-1. Meredith and "Snooser," Charles and Fanny Van, the Meredith Sisters, Abbott and Curtis, the Mikado's Royal Japanese Athletes, Ed. Morton and the Rolandow Brothers.——LYRIC: Don Carlos, Le Vall Brothers, Nan Aker and co., Stone and Hayes, and high-class pictures; pleased capacity business 27-1.

NORFOLK.—AUDITORIUM: Louisiana Lou Jan. 29 pleased capacity business. The Divorce Question 1; good co.; fair house. The Arrival of Kitty Y.

NEW HAMPSHIRE.

MANCHESTER. — PARK: King-Lynch Players in The Gamblers Jan. 27-1 pleased large house every performance. Passing of the Third Floor Back 3-8.——AUDITORIUM: Dooley and Parker, Davett and Duval, Bolliner and Reynolds, and photoplay 3-5; pleased. Edward O'Connor, manager of the King-Lynch Players, is editor of the *King-Lynch News*, which is distributed to patrons every Saturday. It contains a review of coming attractions and answers to all inquiries concerning players.

DOVER.—CITY OPERA HOUSE: Pollard's Juvenile Opera co. Jan. 29 pleased fair house in The Toymaker, Grace Hughes, Fred Duzza, Harry Newman, and motion pictures 1; big business. ——ORPHEUM: Three Rankins, Moss and Frye, Clark and Pierce, and pictures.——LYRIC: The Emerys, Barbour Brothers, Joe Ellis, and pictures.

PORTSMOUTH.—THEATER: Musical Irvins, Kelly and Adams, Homer Roberts, and photoplays Jan. 30-7; good business. Mr. and Mrs. Mark Hart, Silver and Gray, Homer Roberts, and the regular "reels" drew well 3-5.

CLAREMONT.—OPERA HOUSE: The Lynn Stock co. Jan. 30-1; good business and co.; pleased audiences. Plays: A Homespun Heart, For Her Sake, Cinderella (matinee), and College Chums.

BERLIN.—ALBERT: Chimes of Normandy (local) Jan. 28 pleased large audience. Mutt and Jeff 31; good co., to crowded house.

NEW JERSEY.

PATERSON.—OPERA HOUSE: The Players Jan. 27-1 presented Little Lord Fauntleroy to goodly numbers. Bessie Maxwell, who heretofore has only done an occasional bit, did the little lord in a manner that pleased every one. Her petite figure standing her in good stead. Louis Lee Hall as the Earl appeared to good advantage, as did Joseph McCoy as Hobbs. Hallan Ruick as Dick and Florence Burroughs as Mrs. Errol. Carol Arden, the new leading lady, succeeding Henrietta Browne, opened 3-8 in Sham. She made a decided hit. Manheim Zabriskie and Reid report that good business is rewarding their efforts to please.——LYCEUM: Sis Hopkins and U. T. C. 3-8 in the order named to fair houses. The Great Divide 10-15. ——ORPHEUM: Rice's Daffydils 3-5. Tiger Lilies 6-8; good houses; co. pleased.——EMPIRE: Merry-Go-Rounders 3-5. Hastings Big Show 6-8 pleased good audiences.

CAMDEN.—TEMPLE: Temple Players presented Gay Matilda 3-8, a farce-comedy, with the assistance of local talent, and made big hit with much applause. Popular and catchy songs and dancing, which was introduced by clever players, made this vehicle score heavily. Af Matilda, Claudia Caleona was very good, and Frank Cake as the Count won instant favor. Credit due George Faulkner in difficult part as Snapper; excellent business. The Girl from Rector's 10-15.——BROADWAY: B. F. Keith's offers usual good attraction 3-8; headed by June, a Western comedy sketch featuring Marguerite Austin, a local girl, assisted by a clever co. of five players, and pleased well; crowded houses.——COLONIAL: Featured photoplays to excellent business.——GRAND: Photoplays.——MAJESTIC: Vaudeville and pictures.

ELIZABETH. — BROAD STREET. PROCTOR'S: Primrose and Dockstader's Minstrels 5 pleased capacity. Vaudeville and moving pictures 6-8. — JERSEY STREET. PROCTOR'S: Love Trust, F. W. Peters and co., Tom Baldwin, Watson and Little, Stanley and Millershina, Ben Beyer and co. 6-8; fair business. Mr. Pitt has been appointed manager of the Jersey Street house, Elizabeth, to relieve Mr. Haag, transferred, and Mr. Stewart, manager of the Newark house, has been appointed manager of the Broad Street house, to relieve Mr. Haag.

BURLINGTON. — AUDITORIUM: Vaudeville drew usual good attendance Jan. 30. The entertainers were: Frank Ogden, Billie and Maudie Miller, Carl Emmo, Scully and Phillips, Taylor and Price, and comedy skit, Kix and Trix, with Miller and Tennent; Swiss Bell Ringers, in addition to photoplay with Pathe feature and Harem Captives, combined to make a pleasing popular-priced programme 3; good business. Primrose and Dockstader 4; capital performance. Lyman H. Howe 12. The Old Homestead 14.

WESTFIELD. — PLAYHOUSE: The Old Homestead 3; S. R. O. Moving pictures and vaudeville 7, 8.——WESTFIELD: Moving pictures 3-8; fair business.

NEW YORK.

JOHNSTOWN. — OPERA HOUSE: The Traveling Salesman Jan. 16 amused good-sized audience; Karl Hewitt as Bob Blake scored. Harder co. 27-1; excellent co. and productions to capacity at every performance, including daily matinees; hundreds turned away during engagement; Miss Myrkle is a great favorite here. Plays: The Barrier, Brewster's Millions, Girls, A Bachelor's Romance, Heir to the Hoorah, The Dollar Mark, and The Burglar and the Lady. The Shepherd of the Hills 19.

GLENS FALLS. — EMPIRE: The Clarks, Warren, Travis and co., Murette, Tom Gillen, Jantes and Roth, Demacos, pictures 3-8; gave excellent satisfaction; capacity business.——PARK: Billie Morse, Bessie Kemple and co., the Gotham City Trio, Reckless Recklaw, Muller and Randolph, Ethel Talbert, pictures 3-8; gave excellent satisfaction and drew capacity business. Sam Ginsberg, manager of Park, is in New York booking special attractions.

FULTON.—FOSTER: The Rosary 3 played to a capacity house and pleased. Wine, Women and Song 7. Girl of My Dreams 27. Trail of the Lonesome Pine and Bachelor's Baby follow. William Tucker, of this city, who has been manager of the B. P. O. Elks Lodge and Home, has left to manage Mlle. Dazie. Victor Foster, also of this city, is making a decided hit with his songs in Little Miss Fix-It.

SCHENECTADY.—VAN CURLER OPERA HOUSE: A Woman's Week 3-8; second week's offering by Malley-Denison co., to big business. The Man from Home week 10-15.——MOHAWK: The Gotham Producing co. won fresh honors 3-8 by their productions of Get-Rich-Quick Wallingford. Mrs. Wizes of the Cabbage Patch 10-15.

NEWBURGH. — ACADEMY: Spring Maid Jan. 31 to crowded house; pleasing performance. Freckles 1 to good business; pleasing performance. Red Petticoat 4 to good business; pleasing performance. Moving pictures and vaudeville 5 to crowded house; pleasing performance. Old Homestead 6. U. T. C. 8. Chatterton co. 10-15.

SYRACUSE.—WIETING: The Glassblowers Jan. 30-1 pleased good-sized houses. Bought and Paid For 3-4 was much enjoyed by large audiences.——EMPIRE: The Abora co. in Chimes of Normandy 30-1 drew fairly.——BASTABLE: The Country Boy 30-1 was well done and amused good houses. Taxi Girls 3-5 to good business.

SALAMANCA. — ANDREWS: Shepherd of the Hills Jan. 31 pleased S. R. O. Edwin Doyle co. 3-8 in Alley of Old Vincennes, The Brook of Butterdy, The Belle of Blue River, Everybody's Doing It, Her Legal Prisoner, Sapho, and Mildred; satisfied capacity. Girl from Rector's 10. Mrs. Tom Thumb 11, 12.

CORNING.—OPERA HOUSE: Girl from Rector's 4 to fair business. Chicago Stock co. 10-15. Plays: Sham, York State Folks, The Parish Priest, The Governor and the Boss, The Stampede, and Strongheart. Matinees: Stampede, Going Some, Hearts Adame, Faust, and The Lost Trail.

LYONS. — MEMORIAL: Lyman H. Howe's Travel Festival Jan. 30; best moving pictures ever shown here; moving picture cartoons by Vincent Whitman, a local boy, were very clever. Concert (local) 3 pleased good business. Stratton's Stock co. 10-15.

AUBURN.—AUDITORIUM: Field's Minstrels 3 pleased largest house of season.——BURTIS-GRAND: Vaudeville; continued capacity houses. Felber and Shea have taken over the New Jefferson from the Reis Circuit co., and will book dramatic attractions only.

NEWARK.—OPERA HOUSE: Girl from Rector's Jan. 30; good co.; pleased; business good. Moving pictures and vaudeville 1 to capacity. Stratton Players 3-8; opening play, The Barrier; good co.; capacity business. Shepherd of the Hills 17.

CORTLAND. — CORTLAND: Cousin Kate Jan. 31, 1; local benefit, St. Mary's Church; satisfaction and big returns. Traveling Salesman 4. Rosary 6. Hollickers 8.

PERRY.—AUDITORIUM: Sapho 1; matinee. Cutest Girl of All 2; good houses; satisfied. Girl from Rector's 8.

BATAVIA. — DELLINGER: A. G. Field's Minstrels 4; fine performance, to good business.

WELLSVILLE.—BALDWIN: Dark 3-8.

OHIO.

COLUMBUS.—HARTMAN: Henrietta Crosman Jan. 31, 1, and gave her many Columbus friends and admirers a real treat in The Real Thing; packed houses. Carter De Haven in Exceeding the Speed Limit 3 pleased a fair-sized audience. Fritzi Scheff in The Love Waggs 4, 5; good co. The Little Millionaire 7, 8. Nanoli Adams 11, 12.——SOUTHERN: William Faversham in his production of Julius Cæsar; increased the debt of the playgoing public of Columbus to this actor 5, 6; fine houses with extra matinee.——KEITH'S: Good bill headlined by Lillian Herlein.——HIGH STREET: Eugenie Blair in Madame X 3-8; has given the patrons of this house the best thing of the season, and is delighting her friends in this city with her best and most suited role.

NEWARK. — AUDITORIUM: The Aborn English Grand Opera co. presented Madame Butterfly and Il Trovatore Jan. 30 in the usual excellent Aborn style; good-sized audiences witnessed both productions and were well pleased. Mutt and Jeff 1; packed the house at both performances and gave good satisfaction. Kirk Brown opened 3, presenting The Wife and Raffles to capacity houses. Carter De Haven in Exceeding the Speed Limit 10. Miss Nobody from Starland 12.——ORPHEUM: The Winning Miss 27 pleased good business. No Man's Isle 3-5 pleased fair business. The Silent Partner 6, 7.

SPRINGFIELD.—FAIRBANKS: Henrietta Crosman in The Real Thing Jan. 30; fine audience; appreciative. The Little Millionaire 3 pleased very good patronage. Knights of Columbus Minstrels (local) 4 to capacity. Miss Nobody from Starland 5. Fritzi Scheff 6. Maude Adams in Peter Pan 10. Carter De Haven in Exceeding the Speed Limit 11. The Glassblowers 13.——NEW SUN: Madame Da Mela-Sullivan and Nations, Leavitt and Dunsmore, Downs and Gomes, Chartres and Holliday co. 3-8; fair patronage.

ZANESVILLE. — SCHULTZ: The Rose Maid 8; matinee and evening; good co.; fine business. —— WELLER: The Servant in the House; matinee and evening; pleased good business.——ORPHEUM: Gibson Brothers and four other vaudeville acts 6-8; good business. Clyde Quimby is utilizing the Weller for a picture house between productions.

YOUNGSTOWN.—GRAND OPERA HOUSE: Seven Hours in New York 3-6 to well-pleased houses.——PRINCESS: The Juvenile Minstrels 3-8; capacity business, to every performance.——DOME: Concert and pictures; return engagement of Florence Turner; packed houses. Al. G. Field 10. Smart Set 11-14. Human Hearts 15.

AKRON. — GRAND: Thomas Shea in The Vendetta Jan. 30, The Bells 31. Dr. Jekyll and Mr. Hyde 1; satisfied to good business. Rainey's African Hunt pictures 3-8; interesting and entertaining to large audiences. Aborn English Grand Opera co. 10. Human Hearts 11-13.

HAMILTON.—SMITH'S: Officer 666 Jan. 28 pleased a capacity house. Happy Hooligan 2; two big houses. Carter De Haven in Exceeding the Speed Limit 4; good business; satisfactory. Miss Nobody from Starland 8. The Little Millionaire 9.

CIRCLEVILLE.—GRAND OPERA HOUSE: Tempest and Sunshine Jan. 30 failed to please; poor house. Get-Rich-Quick Wallingford 3; excellent co.; pleased fair house. The Servant in the House 7.

CAMBRIDGE. — COLONIAL: Get-Rich-Wallingford Jan. 31; fair house; splendid co. The Aborn English Opera co. in Il Trovatore 1; fair house; best of satisfaction. Mutt and Jeff 7.

NORWALK.—GILGER: The Light Eternal Jan. 30 delighted capacity. Bought and Paid For 3 pleased satisfactory returns; good play and co. Shannon Stock co. 10-15 in repertoire.

ASHLAND. — OPERA HOUSE: Shannon Stock co. Jan. 27-1; fair co.; poor plays; business good. The Newlyweds 3 pleased S. R. O. Mae La Porte Stock co. 3-8.

NEW PHILADELPHIA.—UNION OPERA HOUSE: Get-Rich-Quick Wallingford Jan. 29; excellent co.; pleased good house. Mutt and Jeff 5 pleased full house.

CHICAGO JUNCTION.—MASONIC TEMPLE: The Light Eternal Jan. 29; excellent production, to large and appreciative house. The Newlyweds 5.

BELLEFONTAINE.—GRAND: Aborn's English Grand Opera Jan. 29 pleased good business. Baby Mine 5. Alvarado Stock co. 10-16.

PIQUA.—MAY'S OPERA HOUSE: Dark 3-8. Miss Nobody from Starland 10.

OKLAHOMA.

SHAWNEE.—BECKER: Billy the Kid Jan. 26 played to better business than any city in the State up to date. Henry G. Lorens, hypnotist, 27-1, pleased fair business. A Fair of Country Kids 2 failed to please fair house. North Brothers Stock co. 3-8.

MUSKOGEE.—HINTON: The Prince of Pilsen Jan. 27 pleased good house. Bunty Pulls the Strings 28; good co. and house. Walker Whiteside in The Typhoon 1 satisfied.

TULSA.—GRAND: Bunty Pulls the Strings Jan. 24 failed to please large house. Walker Whiteside in Typhoon 2, 3. The City 10.

OREGON.

SALEM.—GRAND OPERA HOUSE: Carrie Jacobs Bond Jan. 10 delighted S. R. O. The Rosary 14 pleased good house. Florence Webber in Naughty Marietta 20 pleased capacity audience.——BLIGH: Charbino Brothers head and hand balancers; Horan and Van, novelty dancers 26-29; pleased good business.——GLOBE: Harem Captive, two-reel Pathe feature 21-23; excellent business. —— WEXFORD: Vaudeville and pictures; good houses. —— YE LIBERTY: Reincarnation of Karma, Vitagraph feature, 18m 19, 20; good attendance.——ELSEM: The Elk's Tooth, a comic opera in three acts, by H. L. Brown, of Denver, assisted by local talent; given under auspices of Salem Lodge, No. 336, B. P. O. Elks, 15, 16 pleased capacity houses.

PENNSYLVANIA.

SCRANTON.—LYCEUM: The Traveling Salesman 1, with matinee; co. and business excellent. The Girl of My Dreams 3 (return); co. delighted big business. Within the Law 10-12. ——POLI: Will Roehm's Athletic Girls, Eva Taylor and co., Mullen and Coogan, Muller and Stanley, the Exposition Four and Schenck and the Brownie Cyclist 3-8; excellent, to capacity business.——COLUMBIA: The Tiger Lilies 3-5; co. and business excellent. Sam Rice and his Daffydills 6-8; excellent, to good business. Sam Rice, Clark Sisters, and Miss Billie Hill merit mention. Miss New York, Jr., 10-12. Follies of the Day 13-15.——ITEM: The Cathedral Minstrels (local) gave an entertainment at the Lyceum 4 to a packed house.

READING.—ACADEMY OF MUSIC: Hansen's moving pictures 3, with matinee, to very good business. Miner's Bohemian Burlesquers 4, with matinee; two large audiences witnessed performance. Preparatory to an engagement at the Forrest, Philadelphia, Klaw and Erlanger presented their mammoth spectacle, The Round-Up, 5, 6, with matinee 6, to three very large houses. Hansen's moving pictures 7 to good business at matinee and evening performances.——AUDITORIUM: The Siege, a drama of Colonial times, to S. R. O. by local talent 30. The play, for benefit of St. Joseph's Hospital, was written and staged by Paul Breedy, a local playwright, and was a success in every way.

LANCASTER. — FULTON: Girl of My Dreams Jan. 28 (return); S. R. O. Within the Law 29; strongly impressed fair house. Frances Starr in The Case of Becky 31 delighted a large audience. Bunty Pulls the Strings 1 pleased two large houses. Drummer Boy of Shiloh (local) 3-5 large houses. Vogel's Minstrels 8. May Irwin 10.——COLONIAL: The Phillis Family, Ward and Cullane, Billy Davis, Metropolitan Trio, and pictures 3-8; large houses.——FAMILY: Banta Brothers, Rose Washburn, Al. Anderson, Billy Falls, Society Three, Lukins and Loretta, and Reed Trio 3-8; large houses.

HARRISBURG.—MAJESTIC: Within the Law Jan. 30 to good house; won well merited applause. Primrose and Dockstader's Minstrels drew good business 3 and were heartily applauded. Frances Starr in The Case of Becky to S. R. O. 4; co. and the play pleased. Miner's Bohemians to good business 5. Howe's motion pictures 7, 8. H. B. Warner 10, 11. Queens of

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ALLENTOWN.—LYRIC: Howe's moving pictures Jan. 31, 1 attracted three full houses.——ORPHEUM: Bill 30-1 included Hawthorne and Burt, Joan West and co., Honors and Le Prince, Vivian Stearns and co., and the Florrie De Vere Trio.. Lynn and Pusey co. in The Purple Lady, Charles Gibbs, Jack and Doris Holmes and Hollston, and Warren and Conley 3-5.——LYCEUM: The Squaw Man 3-5; excellent satisfaction to full houses.

WILKES-BARRE.—GRAND OPERA HOUSE: The Traveling Salesman Jan. 31; good co. and business. Hyams and McIntire in The Girl of My Dreams 1; excellent, to S. R. O. Concordia Minstrels (local) 2, 3; excellent, to capacity. Within the Law 6-8. Frederick Warde in pictures of Richard III. 10-12.

CHAMBERSBURG.—NEW: Local minstrel show Jan. 24 to a full house. Alma, Where Do You Live? 29; good co., to a large house.——ROSEDALE OPERA HOUSE: Wills Musical Comedy co. 27-1 (second week) pleased very good business. Simon Simon Comedy co. 3-5; making good to large houses.

WASHINGTON.—GLOBE: Keene, magician, Jan. 27; good performance and business. Lion and the Mouse 28; S. R. O. Get-Rich-Quick Wallingford 30; excellent co.; poor business. Angel of the Trail 31; good co. and fair business. Ten Nights in a Barroom 1; fair co. and business.

JOHNSTOWN.—CAMBRIA: Jardin de Paris Girls Jan. 31; good attraction and business. Within the Law 1; splendid co., to capacity. The Case of Becky 6. Miner's Bohemians 7. The Ghost Breakers 10.

WARREN.—LIBRARY: The Shepherd of the Hills 4; large business. Woodard Earle Stock co. 3-5 (third week) in The Love Route, Hello Bill, In Arizona, and The White Squaw; business good.

POTTSTOWN.—GRAND OPERA HOUSE: The College Ball, local play by High School pupils, to capacity of house. The Mustered King 3, 4. Vogel's Minstrels 5.

SUNBURY.—CHESTNUT STREET: Within the Law 4 pleased large audience. Bunty Pulls the Strings 7 canceled.

POTTSVILLE.—ACADEMY: Vaudeville 3-5; good business.——FAMILY: Vaudeville 3-5; capacity.

WELLSBORO.—BACHE AUDITORIUM: The Girl from Rector's 3; good business; excellent show. The Rosary 15.

ROCHESTER.—MAJESTIC: Mutt and Jeff Jan. 31; fair performance; house sold out at 8 p.m.

BRADFORD.—THEATER: Shepherd of the Hills 4 pleased good houses. Field's Minstrels 5.

SHENANDOAH.—THEATER: Vogel's Minstrels 1, matinee and night, to good business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Meyer Harris and co., Pepper Twins, King and Kingman, Celina Bands, Wrestling Bears, Princess Chiquilla, Lauer and Davis, De Mont 3-5.——CASINO: Perea, Bennett and co., Pastorelli and Gilfassano, seven Bellorios, Victor Nibio's Birds, Cincinnatus, Ward and Delaney 3-5.——BIJOU: Amusements, with kinemacolor features, 3-5. Large crowds at all houses.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Smart Set Jan. 29, with matinee, pleased numerous patrons. Weber and Fields 31; full house; good co. Paul Gilmore 1, with matinee, in The Havoc, proved interesting to moderate business. The Woman 3; very strong play; splendidly produced; full house. Neil O'Brien's Minstrels 4 were well received. A Butterfly on the Wheel 7. Officer 666 8.

COLUMBIA.—THEATER: Norman Hackett in Satan Sanderson Jan. 30 pleased full house. Neal O'Brien's Minstrels 1; fair, to large house. The Woman 4; excellent, to fine business. A Butterfly on the Wheel 5 pleased fair business. Climax 7, 8.

FLORENCE.—AUDITORIUM: Paul Gilmore in The Havoc Jan. 31; excellent co., to very fair audience. The Smart Set 1; matinee and night; fair performance, to good business.

ORANGEBURG.—ACADEMY OF MUSIC: The Fortune Hunter Jan. 28; good; large house. Smart Set 30 pleased large house.

TENNESSEE.

BRISTOL.—COLUMBIA: The Yankee Doodle Boy Jan. 30 by newly recruited co.; made a poor showing. Vaudeville 3-5, including Carley Carlos, Murphy and Andrews, and motion pictures. Special photoplays 6-8.——HARMELING: Paul J. Rainey's African Hunt (motion pictures) 30 pleased good business.

KNOXVILLE.—STAUB'S: Rainey African Hunt pictures pleased fair business Jan. 27. Honey Boys Concert pleased good business 30. Honey Boy Minstrels delighted big house 2.——BIJOU: Jolly, Wild and co. in Over Night in Boston to pleasing patrons 3.

CHATTANOOGA.—LYRIC: Dark Jan. 27-1. Rosary 6-8.——BIJOU: Over Night in Boston 27-1 pleased good business. Ollie Mack in Finnegan's Ball 3-5.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Dustin Farnum in The Littlest Rebel; drew well-filled houses; matinees played to capacity. Forty-five Minutes from Broadway Jan. 23-25, with Bert Leigh in the lead; splendid co.; business capacity and fair. Biggest success of season was Everywoman 26-30, with three matinees; playing to S. R. O. every performance. An extra matinee was put on at twelve hours' notice, house for matinee sold out four hours after sale opened. Estimated receipts $18,000 or $20,000 for eight performances. William H. Crane in The Senator Keeps House 31, 1. Bought and Paid For 2-4. Adelaide Thurston 5. Prince of Pilsen 6, 7. Officer 666 9, 10. Freckles 11. Merry Widow 12, 13. Eddie Foy 15, 16. Walker Whiteside 17, 18. Margaret Anglin in Kindling 19. Fortune Hunter 20. Weber and Fields 21-23. A Butterfly on the Wheel 28-1. Pink Mask 2, 3. Red Rose 5-7. Neil O'Brien's Minstrels 8. Kiss Waltz 9, 10. Madame X 16. Louis Mann 17, 18. Paul Gilmore 20, 21.

EL PASO.—EL PASO: Mutt and Jeff Jan. 26, 26 to fair and well-pleased houses. Walker Whiteside 27, 28; S. R. O.; excellent performances. William H. Crane 3, 4; large advance sale. Granstark 5, 6. Prince of To-night 8, 9.——CRAWFORD: Glass Stock co. to crowded houses in Sowing the Wind 26. The Campbell United Shows are staying in El Paso for the Winter, and will shortly start on tour.

TEXARKANA.—GRAND: Adelaide Thurston in The Love Affair Jan. 27; fair performance, to good business. Prince of Pilsen 28; mighty pleased big business. Shepherd of the Hills 30; fair co., to light house. Hugo B. Koch in The City 7; matinee and night; good performance; paying houses. Margaret Illington in Kindling 3. Bunty Pulls the Strings 4. The County Sheriff 5. Everywoman follows.

WACO.—AUDITORIUM: The Red Rose Jan. 27; good co., to good business. Bought and Paid For 30, matinee and night; excellent co., to two big houses. Henry W. Savage's Everywoman 31, 1; excellent co., to two big houses.

AMARILLO.—GRAND: The Third Degree; capable co.; delighted good house. The Annie Jeffries of Gertrude Ritchie was most pleasing. The Only Way 12.

PALESTINE.—MAJESTIC: Lewis's Musical Band Jan. 24, 25; fair business; pleased.——TEMPLE: Lyceum attraction. Ross Crane, 31; capacity business; pleased.

DENISON.—OPERA HOUSE: Prince of Pilsen Jan. 29 delighted packed house. The City 7.——BROOKSTONE: Tabloid musical comedy and vaudeville, three reels pictures.

CLARKSVILLE.—OPERA HOUSE: Hugo B. Koch in The City Jan. 31; good co.; full house. Forty-five Minutes from Broadway 11.

VIRGINIA.

PETERSBURG.—COCKADE AND VIRGINIAN: Motion pictures Jan. 27-1 pleased good business.——ACADEMY: Black Patti 30; fair house. Rosary 4 pleased.——LYRIC: Vaudeville and pictures 27-1 delighted.

WEST VIRGINIA.

CHARLESTON.—BURLEW: Miss Nobody from Starland Jan. 31 pleased good business. Rose Maid 6. Get-Rich-Quick Wallingford 8.

FAIRMONT.—GRAND OPERA HOUSE: Lion and the Mouse 1 pleased fair house.

WISCONSIN.

KENOSHA.—RHODE: Fiske O'Hara in The Rose of Kildare Jan. 17 pleased good house. Pictures 19-25; good business. Truxton King 26, matinee and night, pleased fair sized audiences. The Cow and the Moon 27-29, with popular prices; well received by good business. Mrs. Wiggs of the Cabbage Patch 31; excellent, to good business.

RACINE.—RACINE: Truxton King Jan. 25; fine co. and drew nicely. Thomas W. Ross in The Only Son (return engagement) 31; fine and well repaid audience. Mrs. Wiggs of the Cabbage Patch 1; good, and did well at two performances. Rose of Panama, booked 2, canceled. The Kiss Waltz 6. Beverly of Graustark 8. Paid in Full 9.

SHEBOYGAN.—NEW OPERA HOUSE: Truxton King, A Story of Graustark Jan. 28. Thomas W. Ross in The Only Son 29. Madame Sherry 5. Lyman H. Howe's Travel Festival 11, 12.

WYOMING.

LARAMIE.—OPERA HOUSE: Kindling Jan. 14.——EMPRESS: Mikado (local) 31; biz business.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: Concert of Apollo Choir and Calgary Symphony Orchestra Jan. 27; first appearance; recently organized by Max Weil, late concert master St. Paul Symphony Orchestra; delighted large audience. The Rosary (return engagement) 29, 30 pleased good business.——ORPHEUM: Vaudeville; good bill; capacity.——EMPIRE: Pantages vaudeville, headed by Menlo Moore's Lads and Lassies in a bright musical act, were excellent.——LYRIC: The Toronto Stock co. 27-1 in Brown of Harvard gave good performance. Denton Vane, new light comedian of co., made his first appearance as Tom Brown. Grace Aylesworth, Ed. Hearn, F. Byron Bozardus were excellent. Whole production enjoyable; good business. Because She Loved Him So follows.

WINNIPEG, MAN.—WALKER: Quaker Girl Jan. 27-1; splendid play; biz business. Paul J. Rainey's moving pictures of animals 3-5. Clara Butt 17. Modern Eve 10-15.——WINNIPEG: Permanent Players in Are You a Mason? good business. Thais, one of the most ambitious plays this co. has undertaken, splendidly put on and made big hit 3-8.——ORPHEUM: Good bill, with Ada Reeve headliner. 3-8.——EMPRESS: Splendid bill, with The Rose of Mexico as headliner.——ITEMS: Gustave Stephan has arranged Sunday afternoon concerts to be given at the new Strand by the Stephan Symphony Orchestra.——City Band and Seventy-ninth Highlanders continue their Sunday evening concerts and play to crowded houses each evening at the Winnipeg.

LONDON, ONT.—GRAND OPERA HOUSE: Marks Brothers Stock co. No. 1 concluded engagement Jan. 27 to big business; capacity nearly every night. 'Way Down East 29; satisfactory performance to fair attendance. Pair of Spectacles 30, by local Western University students; creditable performance to paying house. Traveling Salesman 31, 1 pleased light business. Balkan Princess 3; good co. and performance, to capacity. Sheehan Opera co. in The Love Tales of Hoffman 4; large and thoroughly well pleased audience. Al. H. Wilson in It Happened in Potsdam 6. The Girl and the Drummer 8. Madame Sherry 11.

OTTAWA, ONT.—RUSSELL: The Gamblers Jan. 31, 1; fair performance; fair business. Montreal Opera co. 3-8, presenting La Toca, Aida, Carmen, Thais, Faust, Trovatore, Romeo and Juliet to largest and most fashionable audiences of season; curtain calls frequent; Madame Edvina, of Montreal, as Toca scored triumph opening night, and was recipient of beautiful floral tributes.——DOMINION: Good vaudeville bill 3-8; John F. Conroy and his Diving Girls scored hit.

HALIFAX, N. S.—ACADEMY: Players in Tom Moore, under auspices A. O. H., 3; Sidney Toler, Catherine Carter, and Anna Doherty were cordially received.

ST. JOHN, N. B.—OPERA HOUSE: Choral Society (local) 3, 4 in The Rose Maid; creditable. Marcus's Mutual Maids 6.

BRIEF OF LATE REPORTS

Connecticut, Winsted. Opera House: Spring Maid Jan. 28. Get-Rich-Quick Wallingford 27. Poli's: Vaudeville.

Florida, Tallahassee. Capitol City: William A. Brady, Ltd., Baby Mine Jan. 31.

Illinois, Cairo. Cairo Opera House: Billy Clif-

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PLAY PROJECT OF HARVARD

First Proposition to Establish a University Theater for Study of the Drama—Shubert's New House Seeks a Name

BOSTON, Feb. 11 (*Special*).—Billie Burke in The Mind-the-Paint Girl, at the Hollis, gives evidence of hitherto unsuspected power as an emotional actress and, as usual, acts the lighter passages with much charm. Shelley Hull, H. E. Herbert and the others of a long cast are excellent, and the play is exceptionally well staged. The engagement has been extended for another week. Th Governor's Lady, with Emmett Corrigan and Emma Dunn, Feb. 24.

The Red Petticoat, with Helen Lowell in a characteristic part, opened at the Shubert last night. It is a musical version of Next! by Rida Johnson Young, and the tunes were supplied by Jerome Kern.

The other houses continue with their runs of established successes: The Ziegfeld Follies at the Colonial, The Woman at the Park, Milestones at the Tremont, The Garden of Allah at the Boston, Bunty Pulls the Strings at the Majestic, Driss in Disraeli at the Plymouth, and the Craig-Harvard prize play, Believe Me, Xantippe! at the Castle Square.

The engagement of The Woman at the Park is scheduled to end March 1. The next piece will be Officer 666, with George Nash and Edward Abeles.

Last Friday's performance of Don Giovanni at the Boston Opera House was a notable one. The same cast—Mesdames Destinn, Amsden, Nielsen, and Messrs. Marcoux and McCormack—will repeat the opera to-morrow night, again under the direction of Felix Weingartner. For the first time in America, Bizet's short opera, Djamileh, will be produced Friday night, with Madame Weingartner-Marcel in the principal part. Pagliacci, with Zenatello, fills out the bill. A special performance of Haensel and Gretel, with Madame SchumannHeink, will be given tomorrow afternoon.

An original operetta, Musical Valentines, was produced yesterday at the Bijou. The music of this timely offering is by Carl Wilmore, composer of several previous Bijou operettas, and the words are by George Abbott.

The prolonged engagement of Disraeli at the Plymouth has caused the wholesale cancellation of bookings of the play in other cities.

Several hundred newsboys were the guests of The Garden of Allah company at last Wednesday's performance at the Boston.

At a meeting on Thursday afternoon at the Majestic the Drama League will be addressed by Molly Pearson on "The Scotch Drama" and by Walter Prichard Eaton on "Some Experiments with the Repertory Theater."

The suggestion, first made by J. B. Clapp, that the new Shubert house to be built on Tremont Street be named the Winthrop, to commemorate the school which stood on the site, is receiving consideration by the management. Many former pupils of the school have expressed a hope that its name is to be handed down in this way.

A project is on foot to raise money among Harvard graduates and others interested to erect at Harvard a university theater, primarily as a laboratory for Professor Baker's students, and to serve also a larger purpose as a center for experimentation and study in the drama. Such a theater, under the control of university officers, would be the first modern example of its kind. It is to be hoped that this plan can be carried out. It would be a tangible evidence and recognition of Professor Baker's important work.

A. G. Delamater is soon to bring to Boston his production of Freckles.

The Motion Picture Exhibitors' League is opposing a bill to allow the Mayor to license special exhibitions of pictures in churches, halls and private houses.

Noel Teavle, the young English actor with Robert Mantell, received word while here last week of the death of his father, Edmund Teavle, the British tragedian, who has several times played in this country, at one time being leading man for Adelaide Ristori.

The New Secretary, with Charles Cherry and Marie Doro, will come to the Hollis on March 24.

Among the new plays to be produced shortly at the Toy Theater are Arnold Bennett's Cupid and Commonsense, and Maria Rosa, by the Spaniard Guimera. The company from the Little Theater of Chicago will come to the Toy Theater here for a series of performances next month.

FORREST IZARD.

NEWS FROM OTHER CITIES

(*Continued from page 18*)

brook Farm are the attractions the coming week, Feb. 10-15.

The Common Law played at the Lyceum all week to capacity business. The piece is a good one. Al. Wilson is scheduled 10-15.

William Faversham in Julius Cæsar played the Auditorium Feb. 3, 4 to good business. The production was excellent. The Bubler-Sabine Stock co. opens a short season here Feb. 10-15.

The Providence Players were the big hit of Keith's excellent bill the past week. Business was good. BERT WOODS.

DETROIT

The Glassblowers, John Philip Sousa's new opera, spent the second week of its life at the Garrick Theater Feb. 3-8. It is a Sousa operetta in every sense of the word, and the martial numbers will soon become popular music in the accented meaning of the term. The supporting co. was excellent. Edna Blanche Showalter sang the leading soprano role, and her coloratura work, particularly in "The Crystal Lute" song, was favorably commented upon. Hanky Panky follows.

The Chocolate Soldier held the stage at the Detroit Opera House Feb. 3-8. Next week, Mrs. Fiske in The High Road Feb. 10-12.

The Temple Theater bill Feb. 3-9 was one of general excellence, stellar honors being accorded a one-act play of tenement life in Glasgow, The Concealed Bed, exaggerating a bit of Scotch life, capably portrayed by Scotch players. Special mention should be made of Bird Millman's work on the wire.

The Call of the Heart, a so-called social drama, held the stage at the Lyceum Feb. 3-9. Thurston, the magician, is next.

The Broadway, Detroit's newest amusement house, entered upon its second week of prosperity Feb. 2, and Manager J. M. Ward is well pleased with the outlook. The programme arranged for the second week was in keeping with the avowed standard of the house.

Burlesque was represented locally Feb. 2-8 by Moulin Rouge Burlesquers at the Avenue, and Jolly Follies at the Gayety.

ELYP A. MARSHI.

OMAHA

One of the most delightful events of the season was the appearance of Mlle. Adeline Genee at the Auditorium Jan. 30. The star was ably supported, and the enthusiasm of the good-sized audience must have been gratifying.

At the Brandeis Louisiana Lou opened a three-night engagement Jan. 30 to fair business. The co. is a good one and the chorus much above the average. The Pink Lady opened a half week's engagement Feb. 2, and made a decided hit. This is the best co. that has ever visited Omaha in this piece, and met with the approval of both the press and the public. The Concert Feb. 7-8. Kitty Gordon Feb. 9-12. The Blue Bird and Charlotte Walker follow Feb. 13-15 and Feb. 16-19.

The offerings at the Orpheum are Rolandow Brothers, Hall and West, Maskelyne-Devant's The Window of Apparitions, Harry B. Lester, Jesse L. Lasky's California, Charles and Fannie Van and The Three Bremens. Business is excellent.

Manager Johnson of the Gayety has The Golden Crook Extravaganza co., which is pleasing two good-sized audiences daily. Dave Marion and co. follow.

The Lady Buccaneers are on at the Krug.

The Eva Lanz co. of Kansas City began a four weeks' engagement at the Boyd Feb. 9 in Making a Man of Him. Miss Lang is a most decided favorite. J. RINGWALT.

NEW ORLEANS

Once again the carnival season is upon us, and with each succeeding year seems to grow more and more brilliant. Fifty thousand visitors are in the city, and the hotels and theaters are reaping the greater benefits. The several mystic organizations of Rex, Momus, Proteus, and Cosmus have vied with one another in resplendant beauty. Proteus was particularly effective in displaying to the multitude gorgeous floats portraying the Adventures of Telemacus. At the Tulane: Eddie Foy in Over the River was an entertaining bill Jan. 2-8. Ward and Vokes, always funny, presented A Run on the Bank, with Lucy Dale as a feature Jan. 2-8 at the Crescent. A first-class co. presented The Merry Widow Jan. 2-8 at the Dauphine. Le Jour et la Nuit, matinee, Jan. 2. La Boheme, night, Jan. 2, at the French Opera House. The co. goes hence to Havana, thence to Mexico City. The Peruchi-Gypsene Stock co. presented The Devil in a satisfactory manner to good house Jan. 2-8 at the Lyric. The Parisian Widows and The Girl in Purple were the burlesque offerings Jan. 2-8 at the Greenwald. Jessie Busley in Miss 318, Florence Tempest in a musical comedy, entitled College Town, Claudius and Scarlet, the Le Grohs, Annie Kent, Miller and Mack, the Takiness, Symphony Orchestra, and motion pictures at the Orpheum.

The French Opera Association, the owners of the French Opera House, has just signed a lease with Messrs. de Battenberg and Pemberton of Havana, for a one-year lease of our local French Opera House. These gentlemen propose to operate three houses, one in New Orleans, one in Havana, and one in Mexico City. The co. will open in New Orleans, thence play Havana, and thereafter Mexico City. J. M. QUINTERO.

SPOKANE

A Modern Eve at the Auditorium played to fair business Jan. 30, 31. Adeline Genee Feb. 10, under direction of Mrs. H. W. Allen.

The Struggle, with Huron Blyden in the principal role, was enthusiastically received at the American. Laura Adams also pleased. The Gamblers is underlined.

Ann Pittwood, daughter of a prominent Spokane family, has signed for an engagement with Maude Adams to play juvenile parts. Miss Pittwood was successful in some small parts with various New York cos.

Auditorium Theater Co. is suing the O. W. R. and N. Co. for $1,138 for loss in seat sales and advertising, alleged to be fault of railroad co. for failure to bring scenery to Spokane in time for a performance of Checkers, way back in 1911.

William McConnell, scenic artist at the American, unable to proceed with his work for several weeks, has been succeeded by Daniel Fults, formerly artist with the Jessie Shirley co.

Joseph Fyles, assistant manager of the Empress, together with Walter Stanley and Frank Fowler, opened a moving picture house in Ritzville, Wash., Jan. 29. Later vaudeville may be added.

Elvo Deffenbaugh, for many years a prominent society and clubman of Spokane, has joined the Kalem Film Co. at Los Angeles, and is seen on the screen at the Casino this week in Red Sweeney's Mistake. W. S. MCCREA.

DATES AHEAD

(*Continued from page 25*)

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH: Fallon, Nev., 12, Elko 13, Ogden, U., 14, Park City 15, Richfield 17, Provo 18, Brigham 19, Blackfoot, Ida., 20, Green River 21, Twin Falls 22, Burley 24, Rupert 25, Gooding 26.
CALVE, MME. (C. F. Walsh): Cleveland, O., 12.
GENEE, ADELINE: Portland, Ore., 14, 15.
RAYMOND, THE GREAT (Maurice F. Raymond): Chicago, Ill., Feb. 9-March 2.

(*Received too late for classification.*)

ALLEN PLAYERS: Moose Jaw, Sask., Can., 3-15.
ARLISS, GEORGE (Liebler Co.): Philadelphia, Pa., Feb. 24—indefinite.
BACHELOR'S HONEYMOON (Gilson and Bradfield): Raton, N. Mex., 17, Dawson 18, Las Vegas 19, Santa Fe 20, Albuquerque 21, Gallup 22, Winslow, Ariz., 24.
BOUGHT AND PAID FOR (William A. Brady): Brooklyn, N. Y., 17-22.
BOWMAN PLAYERS (A. H. Windish): Marshalltown, Ia., 10-15, Ottumwa 17-22.
BOWMAN PLAYERS (G. B. Bowman): Marshalltown, Ia., 17-22, Ottumwa 23 March 1.
BRIDAL PATH (Edward J. Bowes): New York city Feb. 18—indefinite.
ECKHARDT'S IDEALS: Moose Jaw, Sask., Can., 17-19.
GIRL OF THE SUNNY SOUTH (W. C. Downs): Carthage, N. Y., 15, Lowville 17, Boonville 18.
GOVERNOR'S LADY (David Belasco): Boston, Mass., Feb. 24—indefinite.
HUNDREDTH MAN (Sidney Rosenfeld): Rochester, Mass., 11, 12.
IRWIN, MAY (Liebler Co.): Rochester, N. Y., 16, 19.
LORAINE, ROBERT (Liebler Co.): Brooklyn, N. Y., 17-22.
MADAME SHERRY (Woods, Frazee and Lederer): St. Catharines, Ont., Can., 17.
MERRY COUNTESS (Messrs. Shubert): Pittsburgh, Pa., 17-22.
O'HARA, FISKE (Augustus Piton, Jr.): Pittsburgh, Pa., 17-22.
READY MONEY (H. H. Frazee): Detroit, Mich., 17-22.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger): Detroit, Mich., 17-22.
ROBIN HOOD (Daniel V. Arthur): Brooklyn, N. Y., 17-22.
RUTHERFORD AND SON (Winthrop Ames): New York city Dec. 24-Feb. 22.
SHEA, THOMAS E. (A. H. Woods): Rochester, N. Y., 17-22.
SHEEHAN ENGLISH OPERA: Rochester, N. Y., 20-22.
STUMBLING BLOCK (Oscar Graham): Belton, Tex., 13, Marble Falls 14, Llano 15, Burnett 17, Lampasas 18, Goldthwaite 19, Brownwood 20, Winters 21, Anson 22, Stamford 24.
TALKER, THE: Providence, R. I., 17-22.
TANGUAY, EVA: Springfield, Mass., 20-22, Providence, R. I., 24-March 1.
WHAT HAPPENED TO MARY: Albany, N. Y., 13-15.
WHITE SISTER (Albert Patterson): Edgemont, S. Dak., 18, Newcastle, Wyo., 19, Gillette 20, Sheridan 21, Billings, Mont., 22, Forsythe 24, Miles City 25, Glendive 26.
WITHIN THE LAW (A. H. Woods): Albany, N. Y., 17-19.

BRIEF OF LATE REPORTS

(*Continued from page 21*)

ford in The Girl, the Man and the Game Jan. 25. A Modern Eve 28. Aborn Opera co. in The Bohemian Girl 29.—Marion Roland: Two Orphans 28.

Indiana, Vincennes, Grand: A Modern Eve Jan. 23. Faust 25. Madame Sherry 29. Girl and the Tramp 4.

Maine, Lewiston, Empire: Raymond Hitchcock Jan. 16. John Drew 21. Juvenile Opera co. in Toymakers 23.

Michigan, Sault Ste. Marie, Soo Opera House: National Stock co., tabloid, Jan. 20-31.

Minnesota, Faribault, Faribault: Polly of the Circus Jan. 20; S. R. O.

Mississippi, Yazoo City, Yazoo: Officer 666 Jan. 23. Margaret Illington in Kindling 25. Della Clarke in Introduce Me 27. Aborn Opera co. in Madame Butterfly 29. Merry Widow 31. Ida St. Leon in Little Miss Brown 8. Dustin Farnum in The Littlest Rebel 6.—Greenwood, Greenwood: Adelaide Thurston 10; opening new theater, Margaret Illington 28; S. R. O. Ida St. Leon 7.

Nebraska, Grand Island, Bartenbach: Louisiana Lou Jan. 24. Lyman Howe 2, 3. Liederkranz: Bohemian Girl 28.

New York, Lyons, Memorial: Dark Jan. 28. Lyman Howe's Travel Festival 30.—Troy, Proctor's: Griswold high-class vaudeville 27-1.—Schenectady, Mohawk: Mother 27-1. Get-Rich-Quick Wallingford 3-8. Van Curler Opera House: Mayer-Denison co. in The Life 27-1. A Woman's Way 3-8.—Rome, Lyric: Billy Allen Comedy co. 20-25.—Wine, Women and Song 31-1. Chauncey-Kieffer 3-8.—Palmyra, Opera House: Shepherd of the Hills 22. Moran Concert co., vaudeville, and motion pictures. Chauncey-Kieffer Stock co., repertoire, 24.

New Hampshire, Berlin, Albert: Chimes of Normandy Jan. 28. Mutt and Jeff 29.

North Carolina, Winston-Salem, Elks' Auditorium: Black Patti Jan. 24. Margaret Anglin in Green Stockings; matinee and night; 28. O'Brien's Minstrels 29. The Rose Maid 30.

Ohio, Tiffin, Grand Opera House: Light Eternal Jan. 28. Bought and Paid For 30. Heart Breakers 3.—Pomeroy, Opera House: Charleton Sisters and Associate Players, repertoire 25. Mother Lake Lecture 3. Concert (local) 8.—Kenton, Grand: Bought and Paid For 31.

Oklahoma, Oklahoma City, Overholser Opera House: Bunty Pulls the Strings Jan. 27. The Prince of Pilsen 28, 29. Officer 666 27, 28. Billy the Kid 29-31. Metropolitan: The Fortune Hunter 26-1. Lyric: Interstate vaudeville 26-1. Lyric: Vaudeville and motion pictures 29, 29.—Durant, Durant: J. Duncan-Morgan Stock co. 25. The City 28.

Pennsylvania, Rochester, Majestic: Mutt and Jeff Jan. 31.—Mauch Chunk, Opera House: Vogel's Minstrels 29. Bunty Pulls the Strings 31.

Vermont, Barre, Opera House: Wine, Woman and Song Jan. 28. Klark-Urban co. 3-8.—Woodstock, Music Hall: Dark 28.

West Virginia, Parkersburg, Auditorium: Aborn English Grand Opera co. Jan. 20. Miss Nobody from Starland 27. The Rose Maid 7. The Case of Becky 8. Get-Rich-Quick Wallingford 12. Alma, Where Do You Live? 14.

Wisconsin, Stevens Point, Grand Opera House: Redemption Jan. 25, 26. Vaudeville 29, 30. Beverly of Graustark 31.—Janesville, Myers Grand: Military Girl 25. Divorce Question 1. Nobody's Claim 2. Apollo: Vaudeville 27-2.

Canada, St. John, N. B., Opera House: Rose Among Thorns (local) Jan. 30, 31.—St. Catharines, Grand: Traveling Salesman 27. Vaudeville 28-31; S. R. O.

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DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Columbus, O., 11, 12, Dayton 13, Indianapolis, Ind., 14, 15, Racine, Wis., 17, Rockford, Ill., 18, Madison, Wis., 19, Kenosha 20, Joliet, Ill., 21, Aurora 22.

ALIBI BILL: St. Paul, Minn., 9-15.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14—indefinite.

BABY MINE (Eastern): Wm. A. Brady, Ltd.): Hamilton, O., 13, Newark 14, Zanesville 15, Lancaster 17, Circleville 18, Portsmouth 19, Jackson 20, Wellston 21, Nelsonville 22, Marietta 24, Cambridge 25, Newark 26.

BABY MINE (Southern): Wm. A. Brady, Ltd.): Greenwood, Miss., 12, Yazoo City 13, Brookhaven 14, Jackson 15, Kentwood, La., 17, Baton Rouge 18, Plaquemine 19, Donaldsonville 20, Houma 21, New Iberia 22, Crowley 23, Lafayette 24, Alexandria 25, Natchitoches 26.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Liberal, Kan., 12, Guymon, Okla., 13, Tecumseari, N. Mex., 14, Dalhart, Tex., 15, Trinidad, Colo., 16.

BEN-HUR (Klaw and Erlanger): Butte, Mont., 14, 15.

BEVERLY OF GRAUSTARK (A. G. Delamater): Denver, Colo., 9-15, Greeley 16, 17, Sterling 18, Alliance, Neb., 19, Ft. Robinson 20, Hot Springs, S. Dak., 21, Deadwood 22, 23, Bellefourche 24, Sturgis 25, Rapid City 26.

BIRD OF PARADISE (Oliver Morosco): Hartford, Conn., 12, Springfield, Mass., 13-15.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide French): Louisville, Ky., 9-15, Jackson, Miss., 24.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—indefinite.

BLUE BIRD (Messrs. Shubert): Omaha, Neb., 13-15.

BOUGHT AND PAID FOR (William A. Brady): Montreal, Can., 10-15.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Philadelphia, Pa., Jan. 6—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Wooster, O., 13, Akron 14, 15, Alliance 19, Newark 22.

BOUGHT AND PAID FOR (Southern: William A. Brady, Ltd.): New Orleans, La., 9-15, Baton Rouge 16, Alexandria 17, Shreveport 18, Monroe 19, Vicksburg, Miss., 20, Yazoo City 21, Jackson 22.

BREWSTER'S MILLIONS: Winchester, Ky., 14.

BRIDAL PATH (E. J. Bowes): Syracuse, N. Y., 11, 12, Wilkes-Barre, Pa., 13, Easton 14, Allentown 15, Washington, D. C., 17-22.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Altoona, Pa., 14, 15.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Pensacola, Fla., 12, Montgomery, Ala., 13, Birmingham 14, 15, Atlanta, Ga., 17-19, Greenville, S. C., 20, Athens, Ga., 21, Macon 22, Jacksonville, Fla., 24, 25, Savannah, Ga., 26, 27.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Brooklyn, N. Y., 10-15.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): San Francisco, Cal., 17-March 1.

BURKE, BILLIE (Charles Frohman): Boston, Mass., 3-22.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): St. Louis, Mo., 9-15, Cincinnati, O., 16-22, Louisville, Ky., 23-26, Columbus, O., 27-March 1.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Macon, Ga., 12, Montgomery, Ala., 14.

CALL OF THE HEART: Grand Rapids, Mich., 9-15.

CARTER, MRS. LESLIE (John Cort): New York city 9-15, Baltimore, Md., 17-22, Columbus, O., 24-29.

CHERRY, CHARLES, AND MARIE DORO (Charles Frohman): New York city Jan. 23—indefinite.

CITY, THE (United Play Co., Inc.): Columbus, Kan., 12.

CLARK, DELLA (J. F. Sullivan): Mansfield, La., 12, Natchitoches 13, Marshall, Tex., 14, Texarkana 15, Shreveport, La., 16, Palestine, Tex., 17, Tyler 18, Mexia 19, Bryan 20, Navasota 21, Brenham 22, Galveston 23, Houston 24, Austin 25, Marlin 26.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23—indefinite.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

COMMON LAW (A. H. Woods): Syracuse, N. Y., 13-15.

CONCERT, THE (David Belasco): Denver, Colo., 10-15.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—indefinite.

COUNTRY BOY (H. B. Harris, Inc.): Jersey City, N. J., 10-15, Paterson 17-22, Washington, D. C., 24-March 1.

COUNTY SHERIFF (Messrs. Wee and Lambert): Centralia, Ill., 12, Urbana 17, Danville 18, Michigan City, Ind., 21, Kalamazoo, Mich., 22, Battle Creek 23, Sturgis 24, Three Rivers 25.

CRANE, WILLIAM H. (Joseph Brooks): Los Angeles, Cal., 10-15, San Diego 17, 18, Riverside 19, Santa Barbara 20, Bakersfield 21, Fresno 22, San Francisco 24-March 8.

CROSMAN, HENRIETTA (Maurice Campbell): Chicago, Ill., 2-15.

DAUGHTER OF HEAVEN (Liebler Co.): Chicago, Ill., Feb. 10-March 8.

DIVORCE QUESTION: Kansas City, Mo., 9-15.

DIVORCE QUESTION (Gaskill and MacVitty): Le Mars, Ia., 12, Cherokee 13, Storm Lake 14, Sac City 15, Spencer 17, Fairmont, Minn., 18, Winnebago 19, Blue Earth 20, Wells 21, Waseca 22, Albert Lea 23, Osage 24, Charles City 25, Mason City 26.

DIVORCE QUESTION (Central: Rowland and Clifford): Marshalltown, Ia., 12, Ames 13, Perry 14, Newton 15, Oskaloosa 16, Ottumwa 17, Albia 18, Centerville 19, Washington 20, Mt. Pleasant 21, Burlington 22, Ft. Madison 23, Keokuk 24, Quincy, Ill., 25, Mt. Sterling 26.

DREW, JOHN (Charles Frohman): Buffalo, N. Y., 10-12, Detroit, Mich., 13-15, Chicago, Ill., 17-March 1.

EVERYWOMAN (Henry W. Savage): Pittsburgh, Pa., 10-15, Chicago, Ill., 16—indefinite.

EVERYWOMAN (Henry W. Savage): Ft. Worth, Tex., 10-12, Oklahoma City, Okla., 13-15, Tulsa 17, Muskogee 18, Ft. Smith, Ark., 19, Pine Bluff 20, Texarkana, Tex., 21, Hot Springs, Ark., 22, Little Rock 24, 25, Memphis, Tenn., 26-March 1.

EXCUSE ME (Eastern: Henry W. Savage): Cleveland, O., 10-15, Buffalo, N. Y., 17-22, Lockport 24, Batavia 25, Corning 26, Hornell 27, Bradford, Pa., 28.

EXCUSE ME (Western: Henry W. Savage): Seattle, Wash., 9-15, Portland, Ore., 16-19, Walla Walla, Wash., 20, Pendleton, Ore., 21, La Grande 22, Baker City 24, Weiser, Ida., 25.

FAIRBANKS, DOUGLAS (Cohan and Harris): Chicago, Ill., 27-March 22.

FAMILY, THE (Bruno and Chatterton): Kasson, Minn., 12, St. Charles 13, Chatfield 14, Rochester 15.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): Little Rock, Ark., 13, Memphis, Tenn., 15, 16, Columbus, Miss., 20.

FARNUM, MARSHALL (Farnum and Donnesetta): Peoria, Ill., 12, Urbana 13, La Fayette, Ind., 14, Danville, Ill., 15, Terre Haute, Ind., 16, Vincennes 17, Cairo, Ill., 18, Paducah, Ky., 19, Owensboro 20, Henderson 21, Evansville, Ind., 22, 23.

FARNUM, WILLIAM (A. H. Woods): Owensboro, Ky., 20.

FAUST (Manley and Campbell's): Milan, Mo., 13, Trenton 13, Bethany 15, Ottawa, Kan., 20, Burlington 21, Emporia 22.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): Indianapolis, Ind., 10-12, Terre Haute 13, Decatur, Ill., 14, Springfield 15, St. Louis, Mo., 17-22, Kansas City 24-March 1.

FINE FEATHERS (H. H. Frazee): New York city Jan. 7—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Detroit, Mich., 10-12, Buffalo, N. Y., 13-15, Erie, Pa., 17, Columbus, O., 18, 19, Newark 20, Cambridge 21, Wheeling, W. Va., 22, Pittsburgh, Pa., 24-March 1.

FOOL THERE WAS (G. D. Johnstone): Chicago, Ill., 9-22.

FORTUNE HUNTER (Monte Thompson): Anderson, Ind., 13, Richmond 15, Columbus 18, Franklin 20, Lebanon 21.

FORTUNE HUNTER (Cohan and Harris): Chicago, Ill., Jan. 19-Feb. 15, Dayton, O., 17-19, Columbus 20-22, Indianapolis, Ind., 24-March 1.

FRECKLES (Co. A; A. G. Delamater): Philadelphia, Pa., 10—indefinite.

FRECKLES (Central; A. G. Delamater): St. Johnsbury, Vt., 12, Newport, N. H., 13, White River Jct., Vt., 14, Burlington 15, Middlebury 17, Port Henry, N. Y., 19, Ottawa, Can., 21, 22, Brockville 24, Renfrew 25, Pembroke 26.

FRECKLES (Coast; A. G. Delamater): San Antonio, Tex., 11, 12, El Paso 13, Douglas, Ariz., 14, Bisbee 15, Tucson 17, Phoenix 18, Jerome 19, Prescott 20, Yuma 23, El Centro, Cal., 24, Redlands 25, San Bernadino 26.

FRECKLES (Co. D; A. G. Delamater): Easton, Md., 12, Salisbury 13, Crisfield 14, Newport News, Va., 15, Hampton 17, Elizabeth City, N. C., 18, Tarboro 19, Wilson 20, Greenville 21, Williamston 22, Dunn 24, Laurinburg 25, Rockingham 26.

FRECKLES (Eastern; A. G. Delamater): Springfield, Ill., 12, 13, Mattoon 14, Urbana 15, Peoria 16, Paris 17, Robinson 18, Linton, Ind., 19, Bloomington 20, Columbus 21, Richmond 22, Middletown, O., 23, Connersville, Ind., 24, New Castle 25, Portland 26.

FRECKLES (Southern; A. G. Delamater): Albany, Ga., 12, Gainesville, Fla., 13, Ocala 14, Palatka 15, Jacksonville 17, 18, Orlando 19, St. Augustine 20, Brunswick, Ga., 21, Savannah 22, Charleston, S. C., 24, Columbia 25, Orangeburg 26.

GARDEN OF ALLAH (Liebler Co.): Boston, Mass., Jan. 13-April 5.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Napier, New Zealand, 11, 12, Dannevirke 13, Palmerston 14, 15, Wanganui 17, 18, Hawera 19, Stratford 21, New Plymouth 22, Auckland 24-March 8, Sydney, Australia, 15—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Chicago, Ill., 9-22.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Lawrence, Mass., 14, 15, Providence, R. I., 17-22.

GILMORE, PAUL (Wm. F. De Vere): Key West, Fla., 12, Ft. Lauderdale 17, New Smyrna 18, Sanford 19, De Land 20, Daytona 21, Palatka 22, St. Augustine 24, Gainesville 25, Jacksonville 26.

GIRL AND THE TRAMP (Fred Byers): Cavalier, N. Dak., 14, Cando 15, Childs 17, Devils Lake 19, Buford 21, Cummings 22, Davenport 24, Dovon 26.

GIRL FROM RECTOR'S (William Wamsher): Jacksonville, Fla., 12, Brunswick, Ga., 13, Fitzgerald 14, Thomasville 15, Quitman 17, Tallahassee, Fla., 18, Apalachicola 19, Quincy 20, Bainbridge, Ga., 21.

GIRL FROM RECTOR'S (S. A. Mitchell): Millbank, S. Dak., 12, Ortonville, Minn., 13, Willmar 14, Litchfield 15.

GIRL OF THE MOUNTAINS (Wee and Lambert): Hicksville, O., 12, Elkhart, Ind., 13, Aurora, Ill., 16, Harvard 20, Beloit, Wis., 22, Janesville 23, Elkader, Ia., 26.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—indefinite.

GOOSE GIRL (Baker and Castle): Apalachicola, Fla., 12, Quincy 13, Quitman, Ga., 14, Gainesville, Fla., 15, Ocala 17, Tampa 18, St. Petersburg 19, Mulberry 20, Orlando 21, Sanford 22, De Land 24, Daytona 25, Palatka 26.

GOVERNOR'S LADY (Belasco and Elliott): Philadelphia, Pa., Jan. 27-March 1.

GRAPEWIN, CHARLES, AND ANNA CHANCE (Cliff Gordon): Washington, D. C., 10-15.

GREAT DIVIDE (Primrose and McGillian): Boone, Ia., 13, Waterloo 15, Marshalltown 16, Grinnell 17, Newton 18, Oskaloosa 19, Ottumwa 20, Kirksville, Mo., 21, St. Joseph 23.

GREET, BEN PLAYERS: Big Rapids, Mich., 20.

HAWTHEY, WILLIAM (A. G. Delamater): New York city 3-15.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HINDLE WAKES (Wm. A. Brady, Ltd.): Chicago, Ill., 4-15.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Anderson, Ind., 15, Logansport 22, Hammond 23, Chicago, Ill., 24-March 1.

HUMAN HEARTS (C. R. Reno): Akron, O., 13, Youngstown 15.

ILLINGTON, MARGARET (E. J. Bowes): Bartlesville, Okla., 12, Tulsa 13, McAlester 14, Muskogee 15, Dallas, Tex., 17, Ft. Worth 18, Waco 19, San Antonio 20, San Marcos 21, Austin 22, Houston 24, 25, Galveston 26.

IN OLD KENTUCKY (Litt and Dingwall): Columbus, O., 10-12, Indianapolis, Ind., 13-15.

IRISH PLAYERS (Liebler Co.): New York city Feb. 10—indefinite.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 29—indefinite.

IRWIN, MAY (Liebler Co.): Scranton, Pa., 13.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—indefinite.

KELLERD, JOHN E. (L. M. Goodstadt): New York city Feb. 3—indefinite.

KINDLING (United Play Co., Inc.): Laramie, Wyo., 14.

KISMET (Harrison Grey Fiske): Philadelphia, Pa., 20-Feb. 15, Baltimore, Md., 17-22.

LANG, EVA (O. D. Woodward): Omaha, Neb., 9-22.

LITTLE MISS BROWN (William A. Brady): St. Louis, Mo., 9-15.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LORAINE, ROBERT (Liebler Co.): Baltimore, Md., 10-15.

LOTTERY MAN (Merle H. Norton's): Taylor, Tex., 12, Austin 13, Lockhart 14, San Marcos 15, Uvalde 17, Beeville 19, Victoria 20, Wharton 21, Bay City 22, Galveston 23, Houston 24, Lufkin 25, Palestine 26.

MACK, ANDREW: Wilkes-Barre, Pa., 22.

MADAME X: Algona, Ia., 13, Spencer 14.

MANCHESTER PLAYERS (Miss Horniman): Montreal, Can., Feb. 10-March 15.

MacLEAN - HANFORD - TYLER - DROFNAH: St. Louis, Mo., 9-15, Evansville, Ind., 17, Lexington, Ky., 18, Huntington, W. Va., 19, Charleston 20, Staunton, Va., 21, Charlottesville, 22, Washington D. C., 24-March 1.

MANN, LOUIS (Werba and Luescher): Hannibal, Mo., 12, Moberly 13, Columbia 14, Sedalia 15, Springfield 17, Joplin 18, Carthage 19, Pittsburg, Kan., 20, Independence 21, Coffeyville 22, Wichita 24, Arkansas City, Ark., 25, Tulsa, Okla., 26.

MANTELL, ROBERT B. (William A. Brady): Providence, R. I., 10-15, New Haven, Conn., 17-22.

MASON, JOHN (Charles Frohman): Milwaukee, Wis., 9-12, So. Bend, Ind., 13, Kalamazoo, Mich., 14, Jackson 15, Toronto, Can., 17-22, Washington, D. C., 24-March 1.

MASTER MIND (Werba and Luescher): Providence, R. I., 10-15, New York city 17—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): Altoona, Pa., 12.

MILESTONES (Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILLER, HENRY (Klaw and Erlanger): Chicago, Ill., 3-March 1.

MISSOURI GIRL (Norton and Rith's): Selma, Cal., 12, Tulare 13, Taft 14, Maricopa 15, Bakersfield 16, San Pedro 17, Long Beach 18, Santa Ana 19, Pomona 20, Riverside 21, Redlands 22, El Centro 23, Phoenix, Ariz., 25, Tempe 26.

MORNING AFTER: Racine, Wis., 15.

NAZIMOVA, MME. (Charles Frohman): Chicago, Ill., Feb. 3-March 1.

OFFICER 666 (Cohan and Harris): Philadelphia, Pa., 3-22.

OFFICER 666 (Southern; Cohan and Harris): Newberry, S. C., 12, Greenville 13, Spartanburg 14, Asheville, N. C., 15.

OFFICER 666 (Middle West; Cohan and Harris): Coldwater, Mich., 12, Grand Rapids 13-15.

OFFICER 666 (Western; Cohan and Harris): Houston, Tex., 12, Galveston 13, Beaumont 14, Lake Charles, La., 15.

O'HARA, FISKE (Augustus Pitou, Jr.): Chicago, Ill., 2-15.

OLCOTT, CHAUNCEY (Henry Miller): New York city Jan. 27-Feb. 22.

OUR WIVES (Jos. M. Gaites): Chicago, Ill., Dec. 22—indefinite.

OVER NIGHT (William A. Brady, Ltd.): Chicago, Ill., 9-15.

PAID IN FULL (C. S. Primrose): Racine, Wis., 16, Oshkosh 22, Fond du Lac 23.

PAINTED WOMAN, THE (William A. Brady): Baltimore, Md., 10-15, Washington, D. C., 17-22.

PAIR OF COUNTRY KIDS (C. Jay Smith): Coalgate, Okla., 12, Lehigh 13, Bezra 14, Claremore 15, Vinita 16, Sapulpa 17, Pond Creek 18, Ponca 19, Carmen 20, Cherokee 21, Alva 22, Anthony, Kan., 24, Caldwell 25, Medford, Okla., 26.

PHILIPP, ADOLF: New York city—indefinite.

PHILLIPS, AL., AND LEILA SHAW (Rowland and Clifford): Paterson, N. J., 10-15, Washington, D. C., 17-22.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.

POYNTER, BEULAH (Burt and Nicolai): Indianapolis, Ind., 10-12.

PRUNE, THE (Marshall C. Bennett): Schuyler, Neb., 12, York 13, Kearney 15, Grand Island 16, Central City 17, Norfolk 19, Bloomfield 20, Sioux City, Ia., 21, Elk Point, S. Dak., 22, Sioux Falls 23, Canton 24, Vermillion 25, Yankton 26.

RACKETTY-PACKETTY HOUSE (Liebler Co.): New York city Dec. 25—indefinite.

READY MONEY (H. H. Frazee): Washington, D. C., 10-15, Philadelphia, Pa., 17-March 8.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Toledo, O., 13-15.

ROBSON, MAY (L. S. Sire): Albany, Ore., 12, Astoria 13, The Dalles 14, Pendleton 15, Walla Walla, Wash., 17, Dayton 18, Lewiston, Ida., 19, Colfax, Wash., 20, Spokane 21, 22, No. Yakima 24, Tacoma 25, Seattle 27-March 1.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

ROSARY (George Aylesworth): Pincher Creek, Alta., Can., 12, Blairmore 13, Coleman, B. C., 14, Fernie 15, Cranbrook 17, Nelson 18, Trail 19, Rossland 20, Phœnix 21, Grand Forks 22, Republic, Wash., 23, Greenwood, B. C., Can., 24, Summerland 25, Penticton 26.

ROSARY (Central: Rowland and Clifford): Waverly, N. Y., 12, Wellsboro, Pa., 13, Galeton 14, Corning, N. Y., 15, Elmira 17, Watkins 18, Wellsville 19.

ROSARY (Circuit: Rowland and Clifford): Atlanta, Ga., 10-15, Birmingham, Ala., 17-22, New Orleans, La., 23-March 1.

ROSARY (Coast: Rowland and Clifford): Baker, Ore., 12, Weiser, Ida., 13, Boise 14, 15, Twin Falls 16, American Falls 17, Downey 18, Brigham, U., 19, Provo 20, Springville 21, Spanish Fork 22, Ogden 23, Pocatello, Ida., 24, Blackfoot 25, Idaho Falls 26.

ROSARY (Eastern: Rowland and Clifford): Gallipolis, O., 12, Pomeroy 13, Athens 14, Nelsonville 15, McArthur 17, Jackson 18, Logan 19, Gloucester 20, Shawnee 21, Zanesville 22, McConnellsville 24, St. Marys, W. Va., 25, Marietta, O., 26, Cambridge 27.

ROSARY, THE (Gaskill and MacVitty): Chandler, Okla., 12, Norman 13, Ardmore 14, Perry 15, Pawnee 17, Stillwater 18, Guthrie 19, Blackwell 20, Humboldt, Kan., 22, Trenton, Mo., 24, Gallatin 25, Bethany 26.

ROUND UP (Klaw and Erlanger): Philadelphia, Pa., 10-22.

ROYAL SLAVE (George H. Bubb): Massena, Minn., 12, Kenyon 13, West Concord 14, Plainview 15, Stewartsville 17, Spring Valley 18, Grand Meadow 19, Dexter 20, Austin 21, Ellendale 22, Mapleton 24, Good Thunder 25.

RUSSELL, ANNIE: New York city 10-15, Wilkes-Barre, Pa., 18.

RUTHERFORD AND SON (Winthrop Ames): New York city Dec. 24-Feb. 15.

ST. ELMO (F. E. Moore): Green City, Mo., 12, Bonaparte, Ia., 13, Kesaugua 14, New Sharon 15.

SERVANT IN THE HOUSE (Merle H. Norton): Alliance, O., 12, Coshocton 13, Uhrichsville 14, New Philadelphia 15, Barnesville 17, Crooksville 18, New Lexington 19, Middleport 20, Pomeroy 21, Gallipolis 22, Jackson 24, Wellston 25.

SHEA, THOMAS E. (A. H. Woods): Toronto, Can., 10-15.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Rochester, N. Y., 10-15, Newark 17, Lyons 18, Penn Yan 19, Corning 20, Elmira 21, Ithaca 22, Toronto, Can., 24-March 1.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Ft. Smith, Ark., 12, Fayetteville 13, Springfield, Mo., 14, Aurora 15, Joplin 16, Columbus, Kan., 17, Coffeyville 18, Independence 19, Chanute 20, Iola 21, Parsons 22, Seamore 23, Pittsburg 24, Nevada, Mo., 25, Rich Hill 26.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Carbondale, Ill., 13, Marion 14, Harrisburg 15, Anna 17, Paducah, Ky., 18, Princeton 19, Madisonville 20, Elkton 21, Bowling Green 22, Russellville 24, Central City 25, Henderson 26.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Gouverneur, N. Y., 12, Canton 13, Carthage 14, Watertown 15, Ft. Plain 17, Amsterdam 18, Gloversville 19, Johnstown 20, Utica 21, 22, Oneida 24, Oxdensburg 25.

SILVER WEDDING (H. H. Frazee): Columbus, O., 10-12, Indianapolis, Ind., 14, 15.

SNOW WHITE (Winthrop Ames): New York city Nov. 7-Feb. 15.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Kansas City, Mo., 10-15, St. Joseph 17, Lincoln, Neb., 18, 19, Omaha 20-22, Minneapolis, Minn., 24-March 1.

SPY, THE (Charles Frohman): New York city Jan. 13—indefinite.

STAHL ROSE (H. B. Harris, Inc.): Cleveland, O., 10-15, Toledo 17, 18, Springfield 19, Dayton 20, Columbus 21, 22, St. Louis, Mo., 24-March 1.

STARR, FRANCES (David Belasco): Baltimore, Md., 10-15, Washington, D. C., 17-22.

STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.

STUMBLING BLOCK (Oscar Graham): Rogers, Tex., 12.

TALKER, THE: Springfield, Mass., 12.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.

THELMA (Link-Elliott): Louisiana, Mo., 12, Nebo, Ill., 14, Roodhouse 15, Winchester 17, Beardstown 19, Petersburg 21, Illiopolis 22, Decatur 23.

THIEF (Primrose and McGillian): Nashville, Tenn., 10-15, Atlanta, Ga., 17-22, Birmingham, Ala., 24-March 1.

THIEF, THE: Lawrence, Kan., 22.

THIRD DEGREE (United Play Co., Inc.): Muncie, Ind., 12, Hamilton, O., 15.

TOP O' THE MORNIN' (Henry W. Savage): Chicago, Ill., Jan. 19—indefinite.

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TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Kansas City, Mo., 9-15. Omaha, Neb., 16-19. Dubuque, Ia., 21. St. Paul, Minn., 23-March 1.
THUXTON KING (United Play Co., Inc.): Decatur, Ill., 12. Urbana 13. Danville 14. Bloomington 15. Joliet 16. South Bend, Ind., 17. Elkhart 18. Kalamazoo, Mich., 19. Grand Rapids 20-22.
UNCLE TOM'S CABIN (Wm. Kibbie): Wilkesbarre, Pa., 10-12. Scranton 13-15. Port Jervis, N. Y., 17. Danbury, Conn., 18. White Plains, N. Y., 19. 20. Pawtucket, R. I., 21. 22. Boston, Mass., 24-March 1.
UNWRITTEN LAW (H. H. Frazee): New York city Feb. 17—indefinite.
WALDMANN, EDUARD (E. E. Johnson): Williamsport, Ind., 12. Cayuga 13. Rockville 14. Hymera 15. Bloomington 17.
WAKEFIELD, DAVID (David Belasco): Oakland, Cal., 10-12. San Jose 13. Sacramento 14. Stockton 15.
WAY DOWN EAST (Brady and Grismer): Philadelphia, Pa., 10-22.
WHAT HAPPENED TO MARY: Rochester, N. Y., 10-15.
WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.
WHITE SISTER (Albert Patterson): Pierre, S. Dak., 12. Rapid City 13. Deadwood 14. Belle Fourche 15.
WHITE SLAVE (Robt. Campbell): Buffalo, N. Y., 10-15.
WHITE SQUAW (J. F. Sullivan): Thomasville, Ga., 12. Quitman 13. Way Cross 14. Brunswick 15. Fernandina, Fla., 17. St. Augustine 18. Palatka 19. Daytona 20. New Smyrna 21. De Land 22. Orlando 24. Kissimmee 25. Lakeland 26.
WHITESIDE, WALKER (Walter Floyd): San Antonio, Tex., 13, 15.
WITHIN THE LAW (A. H. Woods): Scranton, Pa., 10-12. Rochester, N. Y., 13-15.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOLF, THE (James and Crane): Redfield, Ia., 12. Fonda 13. Humboldt 14. Mason City 15.
WOMAN, THE (David Belasco): Boston, Mass., Dec. 30-Feb. 22.
WOMAN, THE (Western: David Belasco): Spartanburg, S. C., 12. Asheville, N. C., 13. Knoxville, Tenn., 14. Chattanooga 15. Owensboro, Ky., 26.
YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.
YELLOW JACKET (Harris and Selwyn): Brooklyn, N. Y., 10-15.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
AMERICAN (Carl G. Milligan): Spokane, Wash.—indefinite.
AMERICAN THEATER: Philadelphia, Pa.—indefinite.
AUDITORIUM (A. G. Delamater): Toledo, O., Feb. 10—indefinite.
BAILEY-MITCHELL: Seattle, Wash.—indefinite.
BAKER PLAYERS: Portland, Ore.—indefinite.
BARRETT PLAYERS: Lima, O.—indefinite.
BIJOU: North Adams, Mass.—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BROADWAY: Bayonne, N. J., Feb.—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.
CHASE-LISTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—indefinite.
CLEVELAND, ELEANOR: Bridgeport, Conn.—indefinite.
COLONIAL (Cortland Hopkins): Charlottetown, P. E. I., Can., Nov. 18—indefinite.
CONNESS-PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 13—indefinite.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DRAMA PLAYERS: Lowell, Mass.—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—indefinite.
EMPIRE THEATRE: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
GARRICK: Paducah, Ky.—indefinite.
GAIETY: Hoboken, N. J.—indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 13—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
GUY PLAYERS (Charles W. Mercer): Indianapolis, Ind., Jan. 13—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HATHAWAY'S: New Bedford, Mass.—indefinite.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O.—indefinite.
HORNE: New Castle, Pa.—indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.—indefinite.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
IRIS: Tampa, Fla.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
JUNEAU (J. B. Reichert): Milwaukee, Wis.—indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.
KELLY, SHERMAN (Harry B. Sherman): Superior, Wis.—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
KLIMT AND GAZZOLO: Baltimore, Md.—indefinite.
KLIMT AND GAZZOLO: Newark, N. J.—indefinite.
LATIMORE-LEIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL: Vancouver, B. C., Can.—indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYCEUM: Allentown, Pa.—indefinite.
MAJESTIC: Evansville, Ind.—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.
MALLEY-DENISON: Lawrence, Mass.—indefinite.
MALLEY-DENISON: Troy, N. Y., Dec. 30—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—indefinite.
McDOWELL, WALTER: Grand Rapids, Mich., Jan. 28—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
PARK: Erie, Pa.—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PAYTON, CORSE (Leon Schlesinger): Jersey City, N. J., Jan. 11—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
PRINGLE, DELLA: Moose Jaw, Sask., Can.—indefinite.
PROSPECT (Frank Gersten): New York city—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAYRE: Ft. Worth, Tex.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
TAYLOR, ALBERT: El Paso, Tex.—indefinite.
TEMPLE (Arthur Bernard): Elmira, N. Y., Feb. 3—indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TORONTO: Calgary, Can.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke): Milwaukee, Wis., Jan. 7—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WARREY, WILLIAM: Omaha, Neb., Feb. 9—indefinite.
WOLFE: Wichita, Kan.—indefinite.

TRAVELING STOCK COMPANIES

ALLEN (N. Appell): Fairmont, W. Va., 10-15.
ALVARADO: Bellefontaine, O., 10-15. Tiffin 17-22. Chillicothe 24-March 1.
AUBREY (D. O. Hitner): Cumberland, Md., 10-15.
AUBREY (D. O. Hitner): Shinnston, W. Va., 10-15.
BELGARDE, SADIE (Leslie E. Smith): Rutland, Vt., 10-15.
BOYER, NANCY (William Morgan): Dover, N. J., 10-15. Middleton, N. Y., 17-22. Poughkeepsie 24-March 1.
BROWN, KIRK (J. T. Macauley): Wheeling, W. Va., 10-15.
BYERS, FRED: Okeene, Okla., 10-15. Okmulgee 17-22. Durant 24-March 1.
CARLETON SISTERS (Varney and Montgomery): Richmond, Ky., 10-15. Somerset 17-22. Frankfort 24-March 1.
CHATTERTON, ARTHUR (N. Appell): Newburgh, N. Y., 9-15. Poughkeepsie 16-22. Hudson 24-March 1.
CHAUNCEY-KEIFFER (Fred Chauncey): Ogdensburg, N. Y., 10-15. Oswego 17-22. Cortland 24-29.
CHICAGO (Charles H. RossKam): Corning, N. Y., 10-15.
DE VOSS, FLORA (J. B. Rotnour): Seaton, Ill., 10-12.
DOYLE, EDWARD: Hornell, N. Y., 10-15. Oneida 17-22.
EARLE (L. A. Earle): Dubois, Pa., 10-15.
ECKHARDT'S IDEALS (Oliver J. Eckhart): Moose Jaw, Sask., Can., 8-12.
HAYES, LUCY, ASSOCIATE PLAYERS: Elgin, Neb., 10-12. Neligh 13-15. Albion 17-19. Scribner 20-22. Valley 24-26.
HILLMAN'S IDEALS (F. F. Hillman): Red Cloud, Neb., 10-12. Guide Rock 13-15.
HILLMAN'S IDEALS (Harry Sohns): Lebanon, Kan., 10-12. Smith Center 13-15. Republic 17-19.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Asbury Park, N. J., 10-15. Long Branch 17-22.
KEYES (C. A. Keyes): Waynesboro, Pa., 10-15. Martinsburg, W. Va., 17-22.
LONG, FRANK E.: St. Charles, Mo., 9-16. Warsaw, Ill., 17-22.
LYNN, JACK: Newburyport, Mass., 8-15. Leominster 17-March 1.
MAHER, PHIL: Lehighton, Pa., 10-15.
OBRECHT (Christy Obrecht): Sauk Center, Minn., 10-12. Alexandria 13-15.
PICKERTS, FOUR (Willis Pickert): Miami, Fla., 10-15. Nassau, Bahama Islands, 17-March 1.
ROBBINS, BOBBY (F. E. Clayton): Frankfort, Ind., 10-15. Lafayette 17-March 1.
RUSK-BISBEE (J. W. Rusk): Carbondale, Pa., 10-15. Sunbury 17-22.
VINTON, MYRTLE (H. P. Bulmer): Beaumont, Tex., 10-15.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Co. A: Messrs. Aborn): Tiffin, O., 12. Sandusky 13. Fremont 14. Findlay 15. Hamilton 18. Lima 19.
ABORN GRAND OPERA (Messrs. Aborn): Athens, Ga., 12. Macon 13. Albany 14. Jacksonville, Fla., 15, 16.
ALMA, WHERE DO YOU LIVE? (Royster and Bursten): Weston, W. Va., 12. Sistersville 13. Parkersburg 14. Huntington 15. Charleston 17. Hinton 18. Covington, Va., 19. Staunton 20. Lynchburg 21. Petersburg 22. Norfolk 24-March 1.
BALKAN PRINCESS: Sault Ste. Marie, Mich., 14.
BERNARD, SAM (A. H. Woods): New York city Dec. 26—indefinite.
BLACK PATTI (R. Voelckel): Lexington, Va., 12. Staunton 13. Glen Jean, W. Va., 14. Charleston 15. Marseville, Ky., 17. Paris 18. Richmond 19. Danville 20. Lexington 21. Frankfort 22. West Baden, Ind., 23. Danville, Ill., 24. Paris 25. Peoria 26. Decatur 27.
BOHEMIAN GIRL (Co. A: Messrs. Aborn): Defiance, O., 12. Frankfort, Ind., 24.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Springfield, Mo., 12. Chanute, Kan., 13. Iota 14. Lawrence 15. Topeka 17. Ottawa 18. Sedalia, Mo., 19. Columbia 20. Moberly 21. Chillicothe 22. Brookfield 24. Kirksville 25. Mexico 26. Louisiana 27.
BRIAN, DONALD (Charles Frohman): Boise, Ida., 12. 13. Baker City, Ore., 14. Walla Walla, Wash., 15. Spokane 17, 18. No. Yakima 19. Ellensburg 20. Tacoma 21, 22.
BROADWAY JONES (Cohan and Harris): Seattle, Wash., 9-15.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Youngstown, O., 12. Akron 13. Lima 14. Ft. Wayne, Ind., 15. Cincinnati, O., 17-22.
CHOCOLATE SOLDIER (Whitney Opera Co.): Toronto, Can., 10-15.
CLIFFORD, BILLY S. (Ed. Clifford): Atlanta, Ga., 10-12. Birmingham, Ala., 23-March 1.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Cincinnati, O., 10-15. Philadelphia, Pa., 24-March 8.
COUNTESS COQUETTE (A. G. Delamater): Denver, Colo., 9-15. Cheyenne, Wyo., 17. No. Platte, Neb., 18. Gothenburg 19. Kearney 20. Hastings 21. York 22. Grand Island 23. Columbus 24. Fremont 25. Lincoln 26, 27.
CURTIS, ALLEN, MUSICAL COMEDY: Salt Lake City, U., Dec. 21—indefinite.
DE HAVEN, CARTER (A. H. Woods): Indianapolis, Ind., 12. Milwaukee, Wis., 13-15.
DESLYS, GABY (Messrs. Shubert): New York city Feb. 6—indefinite.
ELTINGE, JULIAN (A. H. Woods): Brooklyn, N. Y., 10-15. Philadelphia, Pa., 17-March 1.
FIREFLY, THE (Arthur Hammerstein): Plainfield, N. J., 22.
FORTY-FIVE MINUTES FROM BROADWAY: Paris, Tex., 12. Sulphur Springs 13. Greenville 14. Denton 15. Sherman 17. Bonham 18. Denison 19. Dallas 20. Durant, Okla., 21. Muskogee 22. San Antonio, Tex., 23, 24.
FOY, EDDIE (Werba and Luescher): Galveston, Tex., 12. Houston 13. San Antonio 14-16. Austin 17. Waco 18. Ft. Worth 19, 20. Dallas 21, 22. McAlester, Okla., 24. Oklahoma City 25, 26.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Buffalo, N. Y., 10-15. Rochester 17. GIRL AT THE GATE (Harry Askin): Rockford, Ill., 14. Milwaukee, Wis., 16-19. Janesville 20.
GIRL FROM TOKIO (Frank O. Miller): Hoquiam, Wash., 12. Aberdeen 13. Tacoma 14, 15.
GIRL OF MY DREAMS (Jos. M. Gaites): Rochester, N. Y., 13-15. Glens Falls 20.
GLASSBLOWERS (John Cort): Richmond, Ind., 12. Springfield, O., 13. Dayton 14. Columbus 15. Pittsburgh, Pa., 17-22. Washington, D. C., 24-March 1.
GORDON, KITTY (Jos. M. Gaites): Omaha, Neb., 9-12. Topeka, Kan., 15.
GYPSY LOVE (A. H. Woods): San Francisco, Cal., 10-22.
HANKY-PANKY (Lew Fields): Detroit, Mich., 10-15.
HAPPY HOOLIGAN (Gus Hill): Cleveland, O.,

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10-15, Grand Rapids, Mich., 16-20, Ft. Wayne, Ind., 20, 21, Terre Haute 23, 24, Decatur, Ill., 25, Springfield 26.
HEART BREAKERS (Mort H. Singer): Mt. Clemens, Mich., 12, Jackson 13, Owosso 14, Ann Arbor 15, Port Huron 16, Flint 17, Saginaw 18, Pontiac 19, Lansing 21, Grand Rapids 23, 23, Kalamazoo 24, Battle Creek 25, Michigan City, Ind., 26.
HITCHCOCK, RAYMOND (Cohan and Harris): Washington, D. C., 10-15, Youngstown, O., 19.
HOFFMAN, GERTRUDE (Messrs. Shubert): Philadelphia, Pa., 10-22.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
KOLB AND DILL: San Francisco, Cal., Sept. 1—indefinite.
LAMBARDI GRAND OPERA: San Francisco, Cal., Jan. 26-Feb. 22.
LEWIS, DAVE (Rowland and Clifford): Norfolk, Va., 10-15, Richmond 17-22, Atlanta, Ga., 24-March 1.
LITTLE BOY BLUE (Henry W. Savage): Chicago, Ill., Jan. 26-Feb. 15, Hammond, Ind., 16, Grand Rapids, Mich., 17, 18, Lansing 19, South Bend, Ind., 20, Goshen 21, Ft. Wayne 22, Muncie 24, Lima, O., 25, Sandusky 26.
LITTLE MILLIONAIRE (Cohan and Harris): Toledo, O., 11, 12, Erie, Pa., 13, Bradford 14, Elmira, N. Y., 15.
MADAME SHERRY (Woods, Frazee and Lederer): Coldwater, Mich., 14.
MAN WITH THREE WIVES (Messrs. Shubert): New York city Jan. 23—indefinite.
McFADDEN'S FLATS: London, Ont., Can., 14, 15.
MERRY COUNTESS (Messrs. Shubert): Cincinnati, O., 9-15.
MERRY WIDOW (Henry W. Savage): San Antonio, Tex., 12, 13, Austin 14, Waco 15, Ft. Worth 17, Dallas 18, 19, Amarillo 21, Colorado Springs, Colo., 22, Pueblo 23, Denver 24-March 2.
METROPOLITAN GRAND OPERA (Guilia Gatti-Casazza): New York city Nov. 11—indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Newark, O., 12, Zanesville 13, Lancaster 14, Nelsonville 15, Jackson 17, Ironton 18, Mt. Sterling, Ky., 19, Frankfort 20, Georgetown 21, Lexington 22, Owensboro 24, Henderson 25, Boonville, Ind., 26.
MODERN EVE (Eastern: Mort H. Singer): New Orleans, La., 9-15, Alexandria 16, Monroe 17, Texarkana, Tex., 18, Shreveport, La., 19, Lake Charles 20, Beaumont, Tex., 21, Houston 22, 23, Galveston 24, Austin 25, San Antonio 26, 27.
MODERN EVE (Western: Mort H. Singer): Winnipeg, Man., 10-15, Calgary, Albt., Can., 17-19, Edmonton 20-22, Prince Albert, Sask., 24, Saskatoon 25-27.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—indefinite.
MONTREAL GRAND OPERA: Toronto, Can., Feb. 10-March 1.
MUTT AND JEFF (Co. A: Gus Hill): San Francisco, Cal., 10-22, Oakland 23, Stockton 24, San Jose 25, Woodland 26.
MUTT AND JEFF (Co. B: Gus Hill): St. Paul, Minn., 9-15, Minneapolis 16-22, Milwaukee, Wis., 24-March 1.
MUTT AND JEFF (Co. C: Gus Hill): Latrobe, Pa., 12, McKeesport 13, Connellsville 14, Uniontown 15, Morgantown, W. Va., 17, Fairmont 18, Weston 19, Grafton 20, Frostburg, Md., 21, Cumberland 22, Martinsburg 24, Chambersburg, Pa., 25, Hagerstown, Md., 26, Hanover, Pa., 27.
MUTT AND JEFF (Co. D: Gus Hill): Ottawa, Can., 10-12, Kingston 13, Belleville 14, Hamilton 15, Toledo, O., 16-22, Hamilton 23, Dayton 24-March 1.
MUTT AND JEFF (Co. E: Gus Hill): Santa Cruz, Cal., 12, Watsonville 13, Gilroy 14, Hollister 15, Santa Rosa 16, Petaluma 17, Vallejo 18, Napa 19, Grass Valley 20, Nevada City 21, Auburn 22, Reno, Nev., 23, Lovelocks 24, Winnemucca 25, Elko 26.
NAUGHTY MARIETTA (S. S. Mittenthal): San Francisco, Cal., 2-15, Los Angeles 17-March 1.
NEWLYWEDS (Eastern: Lieffer-Bratton Co.): Augusta, Ga., 12, Columbia 8, C., 13, Charleston 14, 15, Savannah, Ga., 17, Sandersville 18, Wrightsville 19, Hawkinsville 20, Fitzgerald 21, Jacksonville, Fla., 22, 23, Gainesville 24, Ocala 25, Sanford 26, Daytonia 27.
NEWLYWEDS (Eastern: Lieffer-Bratton Co.): Pittsburgh, Pa., 10-15, Akron, O., 17-19, Youngstown 20-22, Nashville, Tenn., 24-March 1.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PAIN'S BIG SHOW OF 1912 (Messrs. Shubert): Chicago, Ill., Jan. 19-Feb 15.
PINK LADY (Klaw and Erlanger): Rockford, Ill., 15.
PINK LADY (Klaw and Erlanger): St. Louis, Mo., 9-22.
POWELL MUSICAL COMEDY: Michigan City, Ind., 13-16.
PRINCE OF PILSEN (Henry W. Savage): Dallas, Tex., 12, 13, Ft. Worth 14, 15, El Paso 17, 18, Tucson, Ariz., 19, Phoenix 20, San Bernardino, Cal., 22, Redlands 24, Riverside 25, Pasadena 26.
QUAKER GIRL (Co. A: H. B. Marris, Inc.): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22, Detroit, Mich., 24-March 1.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): Minneapolis, Minn., 9-15, St. Paul 16-22, Eau Claire, Wis., 23, Winona, Minn., 24, La Crosse, Wis., 25, Dubuque, Ia., 26.
RED PETTICOAT (Messrs. Shubert): Boston, Mass., Feb. 10-March 1.
RED ROSE (John C. Fisher): Moberly, Mo., 12, Columbia 13, Boonville 14, Tulsa, Okla., 15, Bartlesville 17, McAlester 19, Ft. Smith, Ark., 20, Little Rock 21, 22, Hot Springs 24, Pine Bluff 25, Texarkana, Tex., 26.
RING, BLANCHE (Frederick McKay): Evansville, Ind., 12, Paducah, Ky., 13, Nashville, Tenn., 14, 15, Memphis 17, 18, Birmingham, Ala., 19, Atlanta, Ga., 20-22.
ROBIN HOOD (Daniel V. Arthur): Grand Rapids, Mich., 12, London, Ont., Can., 13, Hamilton 14.
ROSE MAID (Co. A: Werba and Luescher): Chicago, Ill., 2-28.
ROSE MAID (Co. B: Werba and Luescher): Steubenville, O., 12, Uniontown, Pa., 13, Fairmont, W. Va., 14, Clarksburg 15, Morgantown 17, Connellsville, Pa., 18, Cumberland, Md., 19, Huntington, Pa., 20, Altoona 21, Johnstown 22, Butler 24, Punxsutawney 25, Dubois 26.
ROSE MAID (Co. C: Werba and Luescher): Portland, Ore., 9-15, Astoria 14, Aberdeen, Wash., 15, Seattle 16-22, Everett 23, Vancouver, B. C., Can., 24-26.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Memphis, Tenn., 13, 14, Jackson, Miss., 20.
SEVEN HOURS IN NEW YORK (Messrs. Wee and Lambert): Chicago Junction, O., 12, Bucyrus 13, Kenton 14, Lima 15, Ottawa 17, St. Marys 19, Union City, Ind., 21, Muncie 22, Greenville, O., 24, Columbus, Ind., 25, Shelbyville 26.
SHERMAN, JOSEPH: Cortland, N. Y., 14, Corning 17, Geneva 19.
SIDNEY, GEORGE (A. W. Herman): Poplar Bluff, Mo., 12, Cairo, Ill., 13, Paducah, Ky., 14, Owensboro 15, Louisville 16-22, Cincinnati, O., 23-March 1.
SMART SET: Youngstown, O., 11-14.
SMART SET: Statesville, N. C., 12, Concord 13, Charlotte 14, Chester, S. C., 15.
SPRING MAID (Co. B: Werba and Luescher): Albert Lea, Minn., 12, Owatonna 13, Rochester 14, Faribault 15, Mankato 16, Red Wing 17, Stillwater 18, Eau Claire, Wis., 19, Oshkosh 20, Appleton 21, Fond du Lac 22, Green Bay 23, Racine 24, Kenosha 25, Rockford, Ill., 26.
SPRING MAID (Co. C: Werba and Luescher): Newport News, Va., 12, Norfolk 13, 14, Durham, N. C., 15, Raleigh 16, Fayetteville 18, Wilmington 19, Darlington, S. C., 20, Columbia 21, Charleston 22, Savannah, Ga., 24, Macon 25, Augusta 26.
SUN DODGERS (Lew Fields): Chicago, Ill., Jan. 7—indefinite.
SUNNY SOUTH (J. C. Rockwell): No. McGregor, Ia., 12, Elkader 13, Decorah 14, West Union 15, Independence 17, Oelwein 18, Waverly 19, New Hampton 20, Charles City 21, Mason City 22, Spring Valley, Minn., 24, Austin 25, Wells 26.
SURATT, VALESKA (Messrs. Shubert): Paducah, Ky., 12, Little Rock, Ark., 15.
SWEETEST GIRL IN PARIS: Hamilton, O., 16, Columbus 17-19.
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B. (Stair and Havlin): St. Louis, Mo., 9-15.
WEBER AND FIELDS: New Orleans, La., 9-15.
WILLS MUSICAL COMEDY: Annapolis, Md., 17-22.
WINNING WIDOW (Max Spiegel's): Dayton, O., 10-12, Columbus 13-15, Kenton 17, Adrian, Mich., 18, Ann Arbor 19, Battle Creek 20, Lansing 21, Grand Rapids 22-26, Holland 27.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Boston, Mass., Jan. 6-Feb. 15.

MINSTRELS

BIG CITY (John W. Vogel's): Hanover, Pa., 12, Gettysburg 13, Waynesboro 14, Chambersburg 15.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS, GEORGE, HONEY BOY (Daniel Shea): Washington, D. C., 10-15, Baltimore, Md., 17-22.
FIELD, AL. G. (Edward Conard): Zanesville, O., 12, Urbana 13, Peru, Ind., 14, Logansport 15, Springfield, Ill., 16, Hannibal, Mo., 17, Quincy, Ill., 18, Keokuk, Ia., 19.
O'BRIEN, NEIL (Oscar F. Hodge): Montgomery, Ala., 12, Pensacola, Fla., 13, Mobile, Ala., 14, Meridian, Miss., 15, Jackson 17.
PRIMROSE AND DOCKSTADER (Earl Burgess): Newark, N. J., 10-15.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: New York city 10-15, Paterson, N. J., 17-19, Hoboken 20-22.
AMERICAN BEAUTIES (Ed. E. Daley): New York city 10-22.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Brooklyn, N. Y., 10-15, New York city 17-22.
BEHMAN (Jack Singer): Washington, D. C., 10-15, Pittsburgh, Pa., 17-22.
BEN WELCH'S (Jacob Lieberman): New York city 10-15, Brooklyn, N. Y., 17-22.
BON TONS (Jesse Burns): St. Louis, Mo., 9-15, Kansas City 16-22.
BOWERY (Geo. H. Harris): Cincinnati, O., 9-15, Louisville, Ky., 16-22.
COLLEGE GIRLS (Max Spiegel's): Cleveland, O., 10-15, Toledo 16-22.
COLUMBIA (Frank Burns): Toledo, O., 10-15, Chicago, Ill., 16-22.
CRACKER JACKS (Bob Manchester): Kansas City, Mo., 9-15, Omaha, Neb., 16-22.
DAZZLERS (Chas. B. Arnold): Detroit, Mich., 9-15, Toronto, Can., 17-22.
DINKENS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLAND GIRLS (Dave Marion): Omaha, Neb., 9-15.
GAIETY GIRLS: Rochester, N. Y., 10-15, Syracuse 17-19, Utica 20-22.
GAY MASQUERADERS (M. Messing): Louisville, Ky., 9-15, St. Louis, Mo., 16-22.
GINGER GIRLS (Manny Rosenthal): Buffalo, N. Y., 10-15, Rochester 17-22.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Philadelphia, Pa., 10-15, Baltimore, Md., 17-22.
GIRLS FROM HAPPYLAND (Lon Hurtig): Hoboken, N. J., 10-12, Paterson 13-15, Newark 17-22.
GOLDEN CROOKS (James Fulton): Chicago, Ill., 16-22.
HARRY HASTINGS: Newark, N. J., 10-15, Philadelphia, Pa., 17-22.
JOLLY FOLLIES (Al. Rich): Toronto, Can., 10-15, Buffalo, N. Y., 17-22.
KNICKERBOCKERS (Louis Robie): Boston, Mass., 10-15, New York city 17-22.
LOVE MAKERS (Sam Howe): Providence, R. I., 10-15, Boston, Mass., 17-22.
MERRY-GO-ROUNDERS (Lieffer-Bratton Co.): Philadelphia, Pa., 10-15, New York city 17-March 1.
MERRY WHIRL (Louis Epstein): Brooklyn, N. Y., 10-15, Hoboken, N. J., 17-19, Paterson 20-22.
MIDNIGHT MAIDENS (W. S. Clark): Baltimore, Md., 10-15, Washington, D. C., 17-22.
MOLLIE WILLIAMS (Phil Isaacs): Chicago, Ill., 9-15, Detroit, Mich., 17-22.
QUEENS OF PARIS (Joseph Howard): Boston, Mass., 10-15, Springfield 17-19, Albany, N. Y., 20-22.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Bridgeport, Conn., 13-15, Providence, R. I., 17-22.
ROSE SYDELL (W. S. Campbell): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22.
RUNAWAY GIRLS (Peter S. Clark): Paterson, N. J., 10-12, Hoboken 13-15, Philadelphia, Pa., 17-22.
SOCIAL MAIDS (Robt. Cohn): Albany, N. Y., 10-12, Worcester, Mass., 13-15, Boston 17-22.
STAR AND GARTER (Dave Rose): New York city 9-15, Bridgeport, Conn., 20-22.
TAXI GIRLS (Louis Hurtig): Montreal, Can., 10-15, Albany, N. Y., 17-19, Worcester, Mass., 20-22.
TROCADEROS (Frank Pierce): Springfield, Mass., 10-12, Albany, N. Y., 13-15, Brooklyn 17-22.
WINNING WIDOWS (Jacob Goldenberg): Syracuse, N. Y., 10-12, Utica 13-15, Montreal, Can., 17-22.
WORLD OF PLEASURE (Dave Gordon): Chicago, Ill., 9-15, Cincinnati, O., 17-22.

BURLESQUE-WESTERN WHEEL

AMERICANS (Eddie Miner): Boston, Mass., 9-15, New York city 17-22.
AUTO GIRLS (Teddy Simonds): Indianapolis, Ind., 9-15, Chicago, Ill., 16-22.
BIG REVIEW (Henry P. Dixon): Philadelphia, Pa., 10-15, Brooklyn, N. Y., 17-22.
BOHEMIANS (Al. Lubin): Cleveland, O., 10-15, Cincinnati 17-22.
CENTURY GIRLS (Walter Greaves): Newark, N. J., 10-15, Paterson 17-19, Scranton, Pa., 20-22.
CHERRY BLOSSOMS (Max Armstrong): New York city 10-15, Boston, Mass., 17-March 1.
DAFFYDILS (Arthur Muller): Philadelphia, Pa., 10-15, Baltimore, Md., 17-22.

(Continued on page 22.)

VIRGINIA MILLIMAN
LEADING WOMAN
Hathaway Theatre Brockton, Mass.

THURLOW WHITE
(LEADING MAN)
Address Actors' Society.

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STARRING
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MAXINE MILES
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Winthrop Ames, Little Theatre

CARHART, JAMES L.
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COX, GEORGE L.
Selig Polyscope Company (Eastern)

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HOLLOWAY, J. FRED.
Friars' Club

McGRATH, CHARLES A.
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MERCHANT, RALPH
Emotional Actor. Mirror.

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STOYLE, CARRIE LEE
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THE THIRD BIOGRAPH

A DRAMA OF SUPERIOR QUALITY

First Release Saturday, March 8, 1913

MOTION PICTURES

COMMENT AND SUGGESTION

WALTER EDWIN,
Director with Edison Company.

IMMEDIATE action should be taken to prevent a duplication of the fire scare that cost two lives at the Houston Hippodrome, New York, on Feb. 2. Expert opinion is unanimously in favor of ordinances such as those embodied in the Folks bill, recently vetoed by Mayor Gaynor because of an unwise censorship amendment. The Folks bill may be open to improvements, but, at least, it is the outcome of thorough investigations, and is on the right track. It was devised as a safeguard to lives, and well-meaning reformers killed it because of an obsession that morals, too, were endangered. Morals are not seriously menaced, whereas lives are, if we are to credit the statement of Fire Commissioner Johnson, and every day that passes with nothing done is a day to the discredit of those who had a part in the killing of the Folks bill.

* * * *

Fire Commissioner Johnson is not an alarmist, and he is an expert on the subject of theater regulations. When, in the course of a report on the recent panic, sent to Mayor Gaynor, he has this to say, it is time for all who can influence legislation in New York to act vigorously: "Recent inspections showed no excessive standees. Perhaps the accident could have been avoided if the front exits had been even with the street level, but that is doubtful. There are now 800 such places in New York. Panics in them are likely to occur under the same conditions. Each place has several audiences a night, and ten minutes after a fire-prevention inspector visits them, in some cases, they are overcrowded again. Under the present situation, the only corrective measures are criminal prosecutions with severe sentences."

* * * *

Coming from a man so well qualified to speak on the subject, the foregoing statements are most important. If it is a fact that New York has 800 motion-picture theaters where the regulations do not make the lives of patrons reasonably safe, it is high time that the situation be rectified before we are confronted by some appalling disaster. Commissioner Johnson does not stop with sounding a note of warning; he goes on to point out an underlying evil in existing regulations, and to suggest a change. His report to Mayor Gaynor contains this significant paragraph: "May I suggest to your honor that the proposed aldermanic ordinance place the entire responsibility for conditions in moving-picture shows, as to seating capacity, exits, hygienic and moral conditions under one head, so that there may be no duplication of inspections, and there shall be but one responsibility?" At the present time supervision of motion-picture theaters is divided among the Police, Fire, Building and Licenses departments, and, in the very nature of things, it is difficult to fix responsibility. It is to be hoped that Commissioner Johnson's suggestion will be acted upon.

* * * *

Superintendent of Buildings Rudolph P. Miller is quoted as saying that "the whole trouble lies in the fact that the owners of little theaters can escape prosecution for continuous violations because the law necessitates the serving of a notification of a violation on them before the department can act. Therefore, by the time the inspectors get around to serve the violation the offending conditions are obliterated. Last June I went to the Corporation Counsel to ask for some legal prevention of this loophole in the ordinance. I was told that the department might have access to a 'continuing injunction.' This, however,

De Youngs, N. Y.
PAULINE CURLEY,
Majestic Child Actress.

has never been obtained so far. The only recourse to the people in case of overcrowding of the moving-picture theaters is to take away their licenses. This cannot be done without litigation extending to the Supreme Court." Thus the fact is brought home to us by two eminent authorities that the lives of thousands of people are being jeopardized every day because house regulations, as they exist, are insufficient.

* * * *

And along this same line it is interesting to note Coroner Feinberg's psychologically reasonable contention that the knowledge of an existing danger contributes to its realization. He puts it in this fashion when referring to the Houston Hippodrome calamity: "Every man, woman and child who paid their nickel admission knew instinctively that they were going into a fire trap, and in their inner consciousness all that was needed was the fateful cry of fire to immediately drive them into a panic, with the resulting loss of life and injury to them. The old Lutheran church, leased by the Hippodrome company, is made entirely of wood that is worm-eaten and worn away in a great many places. The dropping of a match in almost any corner of the building would have started a fire." Who could deny that this knowledge of perilous surroundings must contribute greatly to the probability of an unreasoning panic on slight provocation, particularly when the majority of the patrons of East Side theaters are excitable foreigners? The only way to overcome danger, and with it the menace of an impending fear of danger, is to pass adequate ordinances, and then enforce them without fear or favor. When another bill, such as that presented by Alderman Folks, comes up for passage, ill-informed moralists would do well to think twice before they prevent it becoming a law.

THE FILM MAN.

COMBINE AT JACKSONVILLE

Union of Three Kalem Companies Will Make Big War Pictures Possible

The Kalem company which spent several weeks in the hills of Alabama under the direction of J. P. McGowan, is now located at Jacksonville, Fla., having joined the two Kalem organizations at that point, directed by Kenean Buel and Hal Clements.

At the Jacksonville studio, which is one of the largest in the world, the three Kalem companies are able to work on different productions simultaneously and in the near future they will combine in a series of spectacular Civil War features made possible by the assembling of a large number of the Kalem artists. Among the well-known Kalem players now at Jacksonville are James Vincent, Guy Coombs, Robert Vignola, J. P. McGowan, Henry Hallam, Hal Clements, Harry Millarde, Earle Foxe, James B. Ross, Stuart Holmes, Anna Nilsson, Marian Cooper, Alice Hollister, Marguerite Courtot, and Irene Boyle.

A scene in the forthcoming Kalem release, The Message of the Palms, representing the interior of a large church with a vested choir approaching the chancel and congregation assembled downstairs and in the balcony, shows the utilization of the massive stage in the Jacksonville studio. In augmenting the Florida companies Kalem has made no changes in the New York organization headed by Alice Joyce and Tom Moore, or the two companies in Glendale and Santa Monica, Cal., which are directed by George Melford and P. C. Hartigan.

"RICHARD III." PICTURED

Frederick Warde is giving a dramatic recital of Shakespeare's Richard III., illustrated by moving pictures, which is announced as "An Illuminated Dramalogue" and is said to be a most interesting presentation of the play. The picture is in five reels.

ISABELLE LAMON,
Lubin Stock Company.

PHOTOPLAYERS PARADE

Los Angeles Streets Are Crowded Along Line of March—Good Weather Continues

LOS ANGELES (*Special*).—The City of Angels surrendered to the motion-picture hosts last Saturday evening. The army of the film, in gorgeous pageant, drew a "full house" along the business thoroughfares of the city, parading with banners announcing the closing of the great campaign for the inaugural ball of The Photoplayers St. Valentine evening.

In the line of parade were 400 automobiles, hundreds of cowboys, swarms of Indians, caged animals, and all the show props from the twenty-four studios.

Headed by a proud escort of mounted police and a brass band, the motion-picture hosts made their introduction to the general public one which will not be forgotten soon. President Fred Mace and Mabel Normand, who will lead the grand march at the ball, occupied the leading automobile, while in the ranks were officials, directors, stars and the various people from the film colony.

The success of the ball means at least $10,000 in cash to The Photoplayers, with the money already in sight, and a permanent home for the newly incorporated organization.

The second Lubin Company, with Wilbert Melville in charge, has located at 4550 Pasadena Avenue with a fine company. The first Lubin organization is at 137 East Avenue 49. Both are producing.

President Long, of the Kalem, is the latest victim to that Southern California charm. He has been putting in a busy week visiting and consulting with Manager George Melford of the Glendale Kalem and Manager P. C. Hartigan of the Santa Monica Kalem, the comedy section. A trip to San Diego and many days of delightful touring through unrivalled scenery have been a part of his itinerary.

Manager Hartigan put over a joke which almost cost him many nifty home dinners. An "actor" showed at his studio and was given a try-out. He was the limit. A wealthy Santa Monica friend dropped in on Hartigan and sighted the bad actor. The resemblance to actor Warfield was striking. Hartigan picked up the inquiry, and assured his friend that it was the real Warfield, merely playing in a picture or two for the amusement of the thing. An introduction next was in order, in which Hartigan mumbled names. The visitor invited the fake Warfield to a dinner, and invited in society friends. The full-dress party were surprised to observe "Warfield," in a poor sack suit, enter. When introduced, the victim said:

"Pleased to meet you, gents and ladies, but I ain't Warfield. My name is Schmits, and I am a plumber down here."

Thereupon the party broke up and "Warfield" was hustled out. Hartigan still is eating at his hotel, but has hopes of winning his friends back.

E. A. Smith and bride, of the Vitagraph, have been passing pleasant days touring, but down to a few days ago had not visited the Western studio at Santa Monica, although expected. Manager Rollin S. Sturgeon, who abandoned Western pictures several weeks ago, is putting on domestic dramas, but has not announced future plans.

Little Leslie, five-year-old daughter of May Loveridge, leading woman with Selig, made her debut last week with Eagan's theatrical company. She made a hit.

Colonel and Mrs. E. A. Mace, parents of comedian Fred Mace, have arrived from Philadelphia and will reside here.

The Edison Company is well under way at Long Beach. Several pictures have been completed and shipped.

The rainy season has laid the companies off just two days thus far. The Summer and sunshine streak is very persistent.

W. E. WING.

SCENE FROM "THE THREE QUEENS," ESSANAY PICTURE.

SELIG HAS BOWLING CLUB

The Selig Company Bowling Club rolled its first series of match games last week on the alleys of a North Side Chicago clubhouse. The club was formed into a permanent institution and will challenge all clubs composed of those connected with the motion picture industry.

Among the charter members of the Selig Bowling Club are Kenneth Langley, scenario editor; Chris Lane, Art Tobin, Frank Tobin, and J. Edward Hungerford, of the scenario department; George Cox, Harry Lonsdale, Charles Clary, Maxwell Sargent, Colin Reed, Carl Winterhoff, Jack Nelson, and Master "Timmy Sheehan," of the players; Charles H. France and Oscar Eagle, of the producers; Edward Hull, of the camera squad, and Gabe Pollock, of the scenic department. This membership promises to be materially increased by the date of the next tryout.

ENGAGE NELL SHIPMAN

Contracts have been closed between the Stellar Moving Picture Company and Nell Shipman, photo-playwright, whereby she has been engaged to prepare for pictures The Bishop's Candlesticks, dramatised from Victor Hugo's "Les Miserables" for James K. Hackett, and played by him with great success throughout America.

Mr. Hackett and his select company will enact this strong dramatic success before the camera at the end of his present theatrical tour, and the Stellar Company will exploit it extensively throughout this country and abroad as one of the big Stellar features of the future.

Contracts have been entered into with other players of note for the filming of their stage successes. These will be manufactured by the Stellar Company at their California studios, and exploited from time to time as special attractions in all parts of the world.

WANT EDUCATIONAL FILMS

The Board of Education of Arlington, N. J., has applied to the Kinemacolor Company for a service of their educational films in natural motion photography. The Board wishes to give a Saturday matinee and evening exhibition of the educational films in a hall in one of their schools, the hall seating 800 people.

IMPERSONATES BERNHARDT

Performance of Cecelia Loftus is Recorded by Edison Kinetophone

Cecelia Loftus, the mimic, impersonated Madame Sarah Bernhardt before the new Edison kinetophone, at the inventor's Bronx studio, last week. Miss Loftus studied Madame Bernhardt last year in Paris and London, and during her recent engagement in vaudeville in Chicago. Within an hour from the time Miss Loftus gave her imitation of Madame Bernhardt the records were ready for the projecting machine, which reproduced voice and motion with absolute synchronism. The kinetophone will be shown in operation at B. F. Keith's Colonial, Alhambra, Bronx, Orpheum and Bushwick theaters early in February.

PUBLIC SEES KINETOPHONE

Edison's kinetophone is being given its first public demonstration at the Colonial and Alhambra theaters, New York, this week. The presentations are being introduced by a lecture in sight and sound, showing the full range of the kinetophone in reproducing sound in synchronization with movement.

Soon the kinetophone will be shown at the Orpheum, Bushwick and Bronx theaters and all other houses controlled by Mr. Keith.

READY FOR BATTLES

Frederick Villiers, the noted war correspondent, who is in charge of the five Kinemacolor camera men in the Balkans, has never believed that peace would come of the recent negotiations. As a consequence of Mr. Villiers's reports, he was ordered to keep his men in the field at the points where his knowledge of war reporting led him to think hostilities were most likely to break out. By this foresight the Kinemacolor Company is assured of a continuous supply of new reels from the war zone which will go into service as soon as received in America.

INAUGURATION WEEK PICTURE

The Selig Company has completed the production of a timely picture entitled A Change of Administration, which will be released during the week of March 4. The story was especially written and produced for the occasion. Gilson Willets is the author of the scenario. Mr. Willets is a well-known magazine writer on Government affairs and for many years was Washington correspondent for important magazines and newspapers.

The story is said to be a strong, tense drama of political life and diplomatic intrigue that points out, in a convincing way, some of the dangers that attend a change of administration in the National Capital. The picture is in one reel.

MORMON PICTURE SHOWN

The six-reel production, One Hundred Years of Mormonism, had its inaugural presentation in Salt Lake City on Feb. 3. The theater held a capacity audience that greeted the picture with liberal applause.

TITLE IS CHANGED

The title of the Warner's Features film, reviewed in THE MIRROR of Feb. 5 under the name The Life Line, has been changed to Saved in Mid-Air.

"BRINK OF DISHONOR"

The Gaumont release on Tuesday, Feb. 25, will be called On the Brink of Dishonor, instead of Thou Shalt Not Covet Thy Neighbor's Wife, as previously announced by that company.

SCENES FROM "RED AND WHITE ROSES," VITAGRAPH.

FOREIGN FILMS IN THE AMERICAN MARKET

INTERVIEW WITH HERBERT BLACHE, AMERICAN REPRESENTATIVE OF THE GAUMONT COMPANY

Herbert Blache, vice-president of the Gaumont Company, American representative of that concern, and president of the Film Supply Company of America, should know something about the American market for foreign films. He has been in the motion picture business since 1900 and has had ample time to learn "the tricks of the trade," as they pertain to pictures and as they pertain to the public, and, of course, the biggest trick of all is to bring the two together in contented unison.

A few days ago Mr. Blache told a MIRROR representative how this might be done, and on the face of it his statement sounds childishly simple. "Give the American public a good film and no one will care whether it was made in the United States, or France, or Africa, for that matter. Americans are not carrying their patriotism to the extent of refusing to admit that a 'made in France' stamp discounts a picture's merits." Granting that, as a primary and simple truth, Mr. Blache went on to discuss the less obvious features of the subject.

Here is the substance of what he said: "The error made by some people in thinking that foreign films are in disfavor has arisen from the carelessness of European manufacturers, who unloaded pictures of an inferior grade on the American market. Inevitably this tended to arouse a prejudice against all foreign films. But the intelligent, discriminating motion picture man has refused to condemn the good because it was mixed with the bad, and many exhibitors are finding foreign subjects to be fully as popular as Western cowboy pictures. Much depends upon an exhibitor's ability to appreciate good work when he sees it.

"The foreign manufacturers have been taught their lesson. More and more care is being shown in preparing films for the American market. These manufacturers strive earnestly to feel the pulse of the public desire and to cater intelligently to it. They are eliminating objectionable scenes, and through their American agents, who strive to give clear, decisive criticisms of the films sent here, the European producers get closer to the American ideal. From the American viewpoint it is a matter of the survival of the fittest. Eliminations are made continually, consequently the foreign-made films shown here are the cream of the product.

"After all, drama is drama, comedy is comedy, and sentiment is sentiment, whether it be in France, America, or the Fiji Islands. Therefore, foreign manufacturers strive to attain a universal appeal which will make their films interesting to all persons, irrespective of nationality. Of course, there is a difference of expression, which, however, is not as great as one might suppose. Sentiment in the French form sometimes varies from sentiment as recognized in America. Consequently, foreign film producers have had to learn that some of their films may appear ridiculous here, however effective they may be in their native country. In some instances the comedies and dramas have been so impregnated with national characteristics that, shown here, they have entirely missed fire. Bearing this in mind, and not wishing to sacrifice the American market possible for much of his product, the French manufacturer exercises great care to make his productions of a sufficiently general nature. Standards of efficiency in motion pictures have advanced; therefore it is absurd to class the current product with some of the ill-conceived, ill-made French pictures which maltreated the optic nerves of Americans in the past.

"Nowadays, when the motion picture devotee goes to his local theater, he goes to be entertained. He has long since seen for himself the rapid development of the foreign film and has grown to recognise that it was made for his entertainment and that the man behind the camera has aimed at that which he deems will be pleasing to the people of the Western hemisphere. He has come into the belief, and justly, that the good foreign-made film is the equal of the good American-made film. There are certain advantages which the foreign film has—its beauty of scenery, its places of historical significance and associations. The human mind is naturally interested in places and names of antiquity, and to have acted in these relics of the past dramas and comedies is certain to add to their value. There are old castles in which to stage mediaeval dramas. People are now getting so eye-clever that they can detect the difference between real houses and real rooms and those made of wood and canvas.

"About feature films: They are becoming more and more general. One can almost prophecy that in the future almost all films will be features: then, though it seems paradoxical, there will be no features. The outlook for better business is encouraging. There is a steady and natural development. The open market would mean added stimulus to attain artistic excellence, as then it would be impossible to sell bad film. As to the possibility of there being an open market, there is a general tendency toward it, but it is not likely to come for some time, and before that we will have a series of programmes formed by different combinations. In these combinations, at present, the quality of film is subordinate. The combinations were made up first and quality considered later, if at all. But soon, public demand, which after all is the director in matters of amusement, will compel the members of these combinations to compile their programmes from the best films available, irrespective of the source from which they come.

"That the prospect for increased business is bright is evidenced by the amount of capital which is being invested in the manufacture of motion pictures and the building of theaters."

HERBERT BLACHE. *Apeda, N. Y.*

GOSSIP OF THE STUDIOS

THE ESSANAY FILM MANUFACTURING COMPANY was honored last week by visits from several national celebrities. Among the most prominent was Clair Briggs, the cartoonist of Chicago *Tribune* fame. Mr. Briggs drew a cartoon of "When a Feller Needs a Friend" (a series by that name is now running in the *Tribune*), depicting a young boy standing in front of a motion-picture theater broke, and gazing toward the billposter which reads "Broncho Billy here to-day." The youth was sadly wishing for a friend to come to his assistance. Sidney Smith, also of the *Tribune*, went through the Essanay plant. Thurston, the magician, was more than delighted by the process of "making the photoplays." Battling Nelson and his wife called at the studio and had their photos taken.

LAST week the Essanay Eastern Stock Company took a picture entitled The Hero Coward. It was necessary to have twenty-five policemen to fill the cast. The company gathered up ten extra men, using three automobiles, and then proceeded to the town hall police station, where the lieutenant allowed fifteen of his men to help out in the production. He also loaned the company a patrol wagon. It was then necessary to get a motorcycle. Not having one, the small regiment of police scouted the near-by territory for one. In less time than it takes to tell it, thousands of people gathered. They immediately came to the conclusion that the police were on the trail of "Webb," the notorious outlaw. The papers even printed the article.

RUTH STONEHOUSE, the popular leading lady of the Essanay Company, had quite an original experience last week. During the noon hour, Miss Stonehouse, in her costume of a little Jap girl, went to a near-by restaurant. A Jap, passing, entered, and began talking to her. Miss Stonehouse became frightened and called the proprietor. It finally developed that the Jap thought Miss Stonehouse was his sweetheart he had left behind in sunny Japan.

A BANQUET was given in honor of Will J. Davis, manager of the Illinois Theater, by Chicago theatrical managers, recently. Previous to the affair, the Essanay Company made motion pictures of Mr. Davis and a few of his friends. At the banquet the pictures were thrown on the screen. George K. Spoor and Theodore Wharton attended.

"SMILING BILLY" MASON, of the Essanay Company, appeared in the criminal court, last week, to testify in the notorious pickpocket case, in which he is very much interested. The thief was given three months in the county jail. Mason, in trying to testify, was reprimanded by the court for his extremely funny facial expressions. He was gently but firmly told that he was not acting before a camera.

THROUGH the courtesy of Harry J. Powers and Marry Chappell of the Powers Theater in Chicago, players from the Chicago studios of the Selig Company, were guests of the management at the opening performance of Henrietta Crosman in The Real Thing, last week. Among those present in the boxes were Mr. and Mrs. Oscar Eagle, George L. Cox, Mr. and Mrs. Lorimer Hohnson, Mr. and Mrs. Kenneth Langley, Mr. and Mrs. Chris Lane, Mr. and Mrs. Frank Weed, Lyllian Leighton, Adrienne Kroell, Rose Evans, Charles Clary, J. Edward Hungerford, George Peters, Norman Fowler, Mr. and Mrs. Carl Winterhoff, and Mr. and Mrs. T. J. Commerford.

MANY letters in modern Greek have reached the Kinemacolor Company of America in the past few days. Each was a request for Kinemacolor service of the actual scenes of the Balkan War, and they have come from all parts of America, not only from the large cities, but from such small places as Sterling, Col. No one around the Kinemacolor offices could read modern Greek, but translations of the letters have been made by an instructor in a school of languages in the Mecca Building, where the Kinemacolor offices are located.

GILBERT CLAYTON, for many years well known as a stage-director, has been engaged by the Kinemacolor Company to stage some of the natural color fashion films which are becoming such a feature of the Kinemacolor service. Mr. Clayton was stage-manager for James T. Powers in Two Little Brides, which closed recently.

THE Punch Players, the latest photoplay company to settle in Jacksonville, Fla., have established temporary headquarters at the Florida Ostrich Farm. The director of the company, Charles H. Weston, is a former Jacksonville boy who gained his first theatrical experience playing comedy parts in various attractions. Members of the company are: Arthur Finn, Herbert Rice, Virginia Westbrook, John Kimball, Alice Inward, Grace Heath, Jenny Gill, May Prescll, Clif Saums, and Harry Lilford.

CHARLES W. TRAVIS, who is taking the "heavies" and strong character parts with Director Otis Turner, is a well known legitimate actor. Mr. Travis has been in the profession for over 30 years and has played a wide range of characters. He was in the first Bison production, that of David Crockett and since then has taken heavies and characters with the Gem, the Republican and the Rex companies. Mr. Travis has been with the Rex for seven months now and is a screen favorite.

THERE is a curious coincidence concerning Francis Ford's first picture with the Universal. He is producing under the 101 Bison brand. Quite unwittingly his first scripts consisted of just 101 scenes and his first day he took thirteen scenes on the thirteenth of the month, 1913. How is that for a curiosity?

IN a recent issue of the Universal Weekly there appeared an interview of Russell Bassett. In it there was reference to three performances given for a certain charity and the amount stated as raised appeared as $1,000. This was a mistake; the amount raised was $10,000 for each of the three performances. We make this correction at Mr. Bassett's request.

RAY MYERS is now playing leads with Francis Ford; he has been with the Bison for one and one-half years now, playing juveniles, Mr. Myers played "heavies" for the Kalem for a similar period.

CHARLES BARTLETT, Director Montgomery's leading man, is recovering from the effects of being shot in the eye. For a time it looked as though Mr. Bartlett might be seriously injured but his improvement has been unexpectedly rapid.

FOUR new Rocky Mountain pumas have been added to the Selig wild-animal farm in Los Angeles. These are exceptionally fine specimens of the great American panther, and their appearance promises exciting results in the picture in which they are to be used.

AUGUSTUS CARNEY, known the world over as "Alkali" Ike, was fired last Friday. It happened like this: Alkali Ike, in the costume of a tramp, walked down a busy thoroughfare in Chicago where laborers were putting in new gas pipes. Carney stood there five or ten minutes watching the men at their work, waiting for the camera man. The boss of the gang, seeing Carney standing there idle, asked why he was not working. The clever comedian, carrying out the misunderstanding, informed the boss that he had a severe headache. A bottle of Halsted Street whiskey was offered Carney, which he refused: "If you won't drink the whiskey to cure your headache, so you'll be able to work, you can quit right now." So, having been fired, Carney strolled to the next corner, where he met the camera man.

LILLIAN RUSSELL PICTURES

Actress Will Appear in Kinemacolor Production of "School for Scandal"

One of the immediate and most important results of the pictures which the Kinemacolor Company of America took of Lillian Russell, to illustrate her lecture entitled "How to Live 100 Years," is an arrangement whereby the famous American beauty will continue to pose for moving pictures, in natural colors, in a series of productions of photoplays. For the first of these, Miss Russell will appear as Lady Teazle in a Kinemacolor production of Sheridan's School for Scandal—a part in which she has been hailed as pictorially perfect—and later she will visualize, if not vocalize, her celebrated character of The Grand Duchess in a chromographic presentation of that erstwhile popular operetta of the same title.

During December last, Miss Russell and her retinue, including maid, masseuse, chauffeur, physical-culture expert and "sparring partner"—the last-named being her little niece, who has been trained from babyhood in health-building exercises suitable to her sex and years—spent two weeks at the Kinemacolor studios near Los Angeles. There, under the expert direction of David Miles, chief of the Kinemacolor dramatic producing department—and, likewise, under the benign auspices of the celebrated California sunshine—Miss Russell was photographed in every phase and costume of a society woman's busiest day.

Miss Russell will give a lecture to accompany her pictures, opening at Orchestra Hall, in Chicago, on Feb. 24, and later appearing at a Broadway Theater, New York.

By special arrangement, as soon as Miss Russell is through with her lecture tour, the films will revert to the Kinemacolor Company, and will be released on their regular service in this country, as well as sent abroad to the allied corporations.

WANT MORE TIME

Picture Men Would Amend Law Giving Twenty-Minute Limit to Films

Many moving-picture theater managers attended a hearing in Boston, recently, before the Committee on Mercantile Affairs, on the petition of Joseph Mack of the Hub Theater, Boston, to amend the act of 1908, which restricts the exhibition of films continuously to 20 minutes, and then requires that some other form of entertainment shall be interposed for at least five minutes before the exhibition of the pictures is again resumed. The proposed amendment calls for the substitution of one hour in place of 20 minutes as the period for continuous exhibition of the films.

District Attorney Henry C. Atwill of Essex County, who stated that he appeared as counsel, with his colleague, Hiram E. Miller, of Lynn, for the State branch of the Exhibitors' League of America, stated that there has been an enormous development of the moving picture since 1908, and that if the original purpose of the act was to protect the eyesight, that objection is no longer reasonable, because of the improvement of the modern machine.

Joseph Mack said that the purpose of his petition is to prevent distraction of attention of the audience from the plays which the reels now present. With the presentation of plays on three and five reels, the audience doesn't know the law, and when, at the end of twenty minutes, it is switched off from an exciting moment in the play to consider a travelogue or listen to vaudeville it is disappointed.

The law works a hardship on the audience and on the manager. In the actual play on the stage each act ends in a climax, but on the reel the twenty-minute law may stop the picture before a climax is reached. Since 1908 the mechanism has been greatly perfected.

STATE CENSORS DEMANDED

A bill has been introduced in California calling for the appointment of a State Board of Censors for all moving-picture films. The board will be appointed by the Governor, the expense to be paid by producing companies. Mrs. C. M. Weymann of Oakland, Cal., a representative of the Juvenile Protective Association, which has the bill in charge, said concerning it: "Death-bed scenes, suicides, murders and other pictures which give a wrong view of life are particularly objectionable. Some of the cowboy and Indian pictures, too, give a wrong impression of history."

EDISON REFUSES $1,000,000

P. J. Brady, representing Cleveland and Chicago financiers who wished to get a controlling interest in the Edison kinetophone, last week offered the inventor $1,000,000 for the rights, and the proposition was promptly rejected.

"He turned us down, saying he intended to operate the machines and market them himself," said Mr. Brady.

RUMOR IS DENIED

The American Talking Picture Company wishes to deny the rumor that Irene Franklin or Gertrude Vanderbilt have ever worked before the Edison kinetophone. No records have ever been made of these young women in the Edison kinetophone studios. Cecilia Loftus has appeared, as has been announced. Mr. Edison wishes to warn the public against vaudeville performers who are seeking publicity through the alleged fact of having worked with him to make kinetophone records.

GASTON BELL AND LILLIAN RUSSELL, TAKEN AT KINEMACOLOR STUDIO, LOS ANGELES.

ALL FIRST-RUN FILMS

Complete Licensed Programme is Being Shown at the City Theater

The entire licensed programme of daily releases is being shown mornings at the City Theater on Fourteenth Street. The arrangements, whereby the public may see the full output of the licensed companies at one sitting went into effect last week, and judging from the size of the audiences is receiving well merited support. First run photoplays are advertised at many theaters, but the programmes seldom contain more than two of the current day and two of the day before, with less recent films sandwiched in between. The programme being offered at the City Theater is absolutely without precedent.

HEARING ON SATURDAY

Action on Motion Picture Ordinance Delayed Until That Time

Despite the request of Mayor Gaynor that they pass a moving-picture ordinance immediately, because of the fire in the Houston Street Hippodrome on Feb. 2, a majority of the Board of Aldermen voted, last week, to let the matter go over for two weeks, and to hold a public hearing, Feb. 15, on all the proposed ordinances now before the board.

Most of the Republican and Fusion members fought for the passage of the Folks ordinance, but the Tammany members made the point that they were not familiar with its contents, and succeeded in delaying action.

BOB VIGNOLA, HELEN LINDRUTH, AND DORIS HOLLISTER IN KALEM FILM, "THE PERIL OF THE DANCE HALL."

PATENTS COMPANY WINS

Decision Against Suit of New York Film Rental Company

In the suit of the Greater New York Film Rental Company to compel the Motion Picture Patents Company to admit it to membership for the distribution of films, the plaintiff alleging that the defendant was conspiring in restraint of trade, Justice McCall, sitting at Special Term, Part I, of the Supreme Court, last week, decided in favor of the Patents Company.

Following is the decision handed down by Justice McCall:

"Greater New York Film Rental Company vs. Motion Picture Patents Company, et al. The determination of the motion for an injunction pendente lite adversely to the plaintiff with affirmance upon appeal is fatal to the plaintiff's case as presented by the motions for judgment on the pleadings. The opinion of Justice Bijur, which I follow as indicating the law of the case, proceeds from the discussion of an underlying infirmity in the cause of action by reason of the irrevocable character of the license given to the plaintiff, without which license he has no rights to assert as the complaint is framed. He cannot have a decree for a new or reformed agreement for a license since, as pointed out in the opinion, the collateral oral understanding had with respect to the written agreement could not alter what was expressed as a complete contract with full knowledge of what it contained and accomplished, and every ground which is suggested upon the present argument as supporting a cause of action in equity was involved in the decision expressed.

"The proposed amended complaint, as I read it, does not make a better case. Nothing is alleged which could support reformation of the license agreement, for there was no mutual mistake in its execution nor even a unilateral mistake.

"The contract was made as intended and as understood, and at best the plaintiff relies upon a promise by the licensor not to enforce its accepted and undoubted legal rights. Specific performance of that promise is not open to the plaintiff, as ruled upon the motion for an injunction, and whatever the result of the issue sought to be tendered as to the alleged conspiracy out of which the licensor obtains its control of the patents or rights in question, no relief to the plaintiff can follow without the giving of a license to which it has no right and which the court cannot, directly or indirectly, compel any person to extend.

"Upon the general subject of an alleged conspiracy, the case presents features common to those existing in Motion Picture Company vs. Motion Picture, etc., Sales Company (Law Journal, October 19, 1912), wherein it was said by Justice Bischoff: 'The plaintiff, engaged in the manufacture of moving-picture films, seeks relief against the result of an agreement between the defendants whereby the sale of its product in the market enjoyed by the defendant Moving Picture Distribution and Sales Company is restricted. The theory of the action is that the agreement in question is unlawful as tending to restrain trade.

"'From the allegations it appears that this defendant corporation has built up a trade of distributing motion-picture films in the interests of firms affiliated with it, and has refused to the plaintiff the use of its channels of distribution, except at a rate of payment excessive of the charge made to its affiliated firms for the same service. In other words, the plaintiff asserts the right to compel those concerned in a private, lawful enterprise to receive it as an associate and give it the benefit of a trade built up for its own independent benefit.

"'In matters closely touching the public interest a monopoly of trade to the exclusion of one whose service might further the public good may be regulated or restrained; but the subject matter of this action—a distribution of motion-picture films—is not within the class of public utilities. The case of Resoneau vs. Empire City Circuit Company (131 App. Div., 429) is in point and is controlling.'

"My conclusion is that the defendants are entitled to judgment on the pleadings, and that no case of sufficient merit is presented by the proposed amended complaint to justify the granting of the motion for leave to serve it. Defendant's motion is granted with costs and plaintiff's cross motion denied."

ON THE SAFE SIDE

The group of moving picture manufacturing companies who are doing foreign and domestic business through the Five Continents' Exchange have adopted an unusual method of protecting themselves against possible lawsuit through unintentional plagiarism, which is bound to creep into scenarios, stories and dramatic product. The method adopted is to purchase all their scenarios, plays, books, etc., through one agency, and to hold this agency responsible for everything accepted. This agent has representatives established in New York in connection with the National Board of Censorship and newspaper connections at Chicago and other points, which make reports on all stories run on the screen, and if any of them infringe in any way upon well-known books or plays, or magazine stories, or show an attempt at stealing any portion of plot or incidents, the matter is reported.

RELEASE DATE CHANGED

The release date of the first Ramo film has been changed to Feb. 19, when The Better Way, a drama, will be shown. The first split reel comedy, Not Like Other Girls and Moving Mother, will be released Feb. 26.

FEATURE NEWS AND REVIEWS

Oil and Water (Biograph, Feb. 6).—True, interesting, finely acted, and produced with uniform excellence, is this two-reel drama that makes human application of the familiar natural fact that oil and water will not mix. In substance and manner of handling it is typical of the best Biographs. The cast is, in all respects, excellent, particularly the actress who shows consummate skill in her playing of the principal role, that requires variety of expression and is unlike most of the work required of this gifted Biograph player in the past. It would not be going too far to say that the Biograph acting force includes no more valuable performer. The fundamentals of the story are simple enough. A young man of aristocratic family, who is something of an idealist, visits the theater to see Mlle. Genova in a classical dance that is causing a sensation. As Venus in "The Dance of the Fleeting Hours," this young dancer is shown to be a person of great spirit and beauty, which the idealist interprets to be spiritual as well as physical. She symbolizes his ideal of life and love, and their meeting after the performance results in the girl becoming his wife. Several years elapse, a child is born to them, but mother love and the luxuries of their quiet, bookish home are not enough for the former stage favorite. Finally there is a fine outbreak of artistic temperament, and the wife leaves the husband and child to return to the stage. It happens that the little girl wanders from home, and is picked up on the street by the mother, who has left the theater with a party of friends after the evening's performance. When husband and wife meet again he offers to take her back, but wisely she says: "My ways are not your ways," and they continue to follow the dissimilar paths for which nature intended them. The consistency of this ending is one of the many virtues found in the picture. Special mention should be made of the excellent effects gained in "The Dance of the Fleeting Hours," and to a lesser degree in other stage scenes. The actor in the role of the husband plays with dignity and restraint, and at all times suggests the idealistic qualities of the character. D.

In the Red Man's Country (Bison, Feb. 15).—The Bison Company succeeded in injecting more of a story into this two-reel release than has been found in any of their recent productions. It is, of course, out-and-out melodrama. A lieutenant is in love with a young woman and is accepted. His brother officers arrange a lively farewell supper, but he escapes and goes to a captain's house to hide from their strenuous fun-making. The captain's wife kindly hides him in the attic. The captain returns intoxicated, and, fearing his anger, the wife arranges to have the lieutenant slip down a water pipe at midnight. A few moments later the captain is killed by an Indian enemy. The lieutenant falls from the breaking pipe and is found after the murder. He is suspected and about to "be shot at sunrise" when his sweetheart returns with the Indian murderer as a prisoner. So things end pleasantly. It is melodramatic and unconvincing in tone, but at least it has a story. The photography is good. S.

On the Frontier (101 Bison, Feb. 11).—Another stretched and padded story elongated to cover two reels. There is an Indian girl, who, cruelly treated, warns a frontier settlement that an attack is eminent. Then there is a rejected lover who joins the Indians and leads them against his countrymen. That's about all there is that resembles a story. Two-reel photoplays are beginning to be quite like musical shows in the matter of plot. The rest of the incidents used to fill out the two-part picture have been used so much that they surely deserve a pension. Indians and cavalrymen chase and ride over a variety of celluloid hills, prairie schooners make trips, forts are attacked, and outlying settlements are notified that savages are on the warpath, and again the old settler drops his axe, while chopping wood, and grabs a shotgun. Indians tumble wounded from horses. As usual, the redskins go on the warpath elaborately costumed, something that never really happened in border history. Some of these Indians, too, apparently wear natty sweaters. Br-r-r! It's a cold Winter in California this year. S.

The Last Blockhouse (Kalem, Feb. 7).—A Western melodrama which never gets above the conventional in its story, although it is very well done. Crow, a renegade halfbreed, tries to make love to a settler's pretty wife and is ejected from the blockhouse stockade. So he plots for revenge and leads an Indian tribe against the blockhouse. The husband is absent at the time of the attack. The stockade is captured and everyone massacred except a single frontiersman and the wife, who is carried away by the halfbreed. The survivor warns the husband, who leads a nearby garrison to the rescue. The renegade is trying to force his attentions upon his captive when the cavalrymen appear. Crow escapes on horseback with the girl, but is pursued by the husband. They have a little dagger encounter, the halfbreed falls and the young couple are reunited. The story of the revengeful halfbreed is rather worn out, but this two-reel photoplay has at least one unusual incident, the explosion of the blockhouse powder magazine. The blockhouse is plainly of scenery, with painted log walls. Carlyle Blackwell is the settler, Marion Sais is the wife and Paul Hurst is the renegade. The photography is excellent. From a critical viewpoint the story is along old lines, but a messenger boy, who sat just ahead and who nearly collapsed several times into the theater aisle in his anxiety, pronounced it to be "some all-em." S.

The Millionaire Cowboy (Selig, Feb. 3).—This two-reel feature, an expansion of a release of several years ago, has been heralded as a Selig masterpiece. For its humor, for its splendid staging, for the exciting, not to say hair-raising, exhibition of horsemanship, bull and donkey riding and wrestling in the first reel; for the capable acting and for the good photography we might well admit all that is claimed for it. The plot, as it has been evolved, offers the opportunity, which the producer, or director, has taken advantage of, for the introduction of side-splitting situations and business. Carl Winterhoff in the role of Bud, the millionaire, displays a keen appreciation of what is wanted. Without succumbing to the burlesque he extracts every ounce of fun from the part. This is also true of MacBarnes as the colonel. Winnifred Greenwood and Adrienne Kroell also contribute largely to the picture. Although we do not find technical perfection in the plot, in a broad way, with undue flourish of details, we get the story. Bud, out West, receives word that he has been made the heir of a million through the death of his uncle in Chicago. Bud goes East, meets and falls in love with a stenographer and marries. After a year's time he grows tired of the social swim, and sends for the boys on the ranch to liven things up a bit. They answer his summons, and before they leave things are livened up considerably. G.

The Lost Memory (Great Northern: State Rights).—A two-reel film drama which holds the interest. A banker, hurrying by automobile to a business meeting, meets with an accident and loses his memory. He wanders through a forest, and is found by gypsies. Later he leaves the camp, climbs aboard a freight, and, by a curious coincidence, tumbles off the moving train near his home. He climbs in the window of his house, finds the picture of his child and his reason returns. So happiness is brought back to the wife, who has believed him dead. The automobile accident is very well done. A great tree tumbles in front of the speeding car in the darkness of a thunderstorm, the automobile crashing into it and overturning. The lost memory idea has been treated many times in pictures, but it has probably never been more interestingly handled. The role of the banker is excellently played. The photography is admirable, and the choice of scenes, notably in the forest, is most praiseworthy. S.

A Frontier Mystery (Bison, Feb. 8).—Bison releases of the past have always proven interesting and sometimes enthralling and thrilling, primarily through spectacular effects. But the picture in the present case proves its worth, not alone from this standpoint, but by reason of the story it relates. Though we might question the composition, technically from the dramatic point of view, the method adopted—of going back to the primary cause with as much explanation and elaboration as has been given the play proper—is justifiable, because it conforms to the first requisite, that of interesting us. This prologue, which occupies the best part of two reels, deals with the disaster that results from the killing of an Indian chief's brother in a saloon quarrel. The chief appears to the military authorities for vengeance, but is turned away on the grounds that the case is outside of their jurisdiction. Not understanding this, the chief causes his braves to go on the warpath. Considerable film is devoted to showing the gathering of the pioneers at the fort, when the uprising is discovered. One crowd of the people is overtaken by the Indians and completely destroyed, except a little girl and her mother, before assistance can be given by the soldiers. The child is adopted by an Indian squaw, and the mother is left for dead. However, the mother later recovers and roams about in a vain search for her child, with the result that she gradually loses her mind in the wild desire for vengeance against the Indians. Arming herself with a gun she follows the Indian tribe for years as a phantom, lurking behind trees to frighten and kill stray Indians. Fifteen years go by. The girl has been brought up by the tribe, which has acquired a mortal terror for the haunting shadow. An official of the United States army is sent to investigate the matter. He takes up his abode near the Indians, only to fall in love with the adopted white girl. Finally he succeeds in running down the crazy mother and shoots her. The shot grazes her head and restores her senses. Through a locket the girl wears on her neck the mother is able to identify her later when she recovers from the wound. This restoring of the mother's mind through the shot is the one inconsistent bit in the piece. It is reasonable to suppose that her mind could have been restored by association with the daughter, for it was the loss of the daughter and the terrible slaughter of the other people that superinduced the condition in the first place. The convenience of this method has caused many authors to use it, but seldom does it appear plausible. G.

In a Woman's Power (Imp, Feb. 13).—In the last reel of this film Jane Fearnley gives us a powerful portrayal of a sensuous, vengeful woman who loses her mind when the realization finally comes that she has failed to achieve her desire because of the scar upon her neck—at least that is what she attributes failure to. Miss Fearnley has been seen to advantage in many of the Imp dramas during the past, but seldom has she been called upon to enact such a difficult role. There is the opportunity of overacting such a part, and overacting it would mean the death of the piece as far as its dramatic effect is concerned. William E. Shay plays the leading male role capably. It is easy to detect a number of faults, both in the directing and the construction of the plot; faults which detract a good deal from the force of the piece. Being a melodrama, we naturally look for and expect suspense. We do not get it, save in the last reel, and then it is due principally to the acting. The author has hurried the incidents so rapidly, in order to get the picture into action, that our interest fails to centralize. The plot has the appearance of being poorly thought out. After serving four or five years in jail, unjustly, the young man returns to liberty and the love of a young country girl. He was given his liberty under the condition that he report each month to the police authorities. This he fails to do—he breaks his parole but why, when he knew that by so doing he makes himself liable to arrest? However, we do not know that he has broken his parole until he meets the other woman, and she threatens to expose him unless he comes back to her. And, again, why do the police authorities apologize to him when he has not figured in the case at all, so far as they are concerned? Just before Cora, the other woman, dies, she sends for the young man and his wife and begs forgiveness. With a word she could have lifted the cloud that hangs over him. Why did she not do this? The photography is uncertain in its quality. The settings are all that could be expected. Evening clothes, worn by the two men, would suggest that the action took place in the evening, yet there is nothing in the screen coloring to give us this impression. G.

MORMON FILM REVIEWED

"Mirror" Correspondent Sees Much Discussed Picture at First Showing

SALT LAKE CITY (*Special*).—One Hundred Years of Mormonism, the historical Feature film, made with the consent and assistance of the leaders of the Mormon Church, had its premiere at the Salt Lake Theater, Feb. 3, 4, with two matinees. Tickets for the four performances were sold out, and it is estimated that half as many more would-be buyers were turned away. Arrangements have been made for a full week, in March, at the same house.

The production consists of six reels, the first four dealing with the life and work of Joseph Smith, the founder of Mormonism; the latter two reels with the work of Brigham Young and the strenuous hardships of the pioneers of 1847.

The photography is always passable, and in most cases very good; the titles alone showing hasty preparation. This is to be corrected and one or two short scenes to be re-enacted. The large audiences present showed every evidence of satisfaction, and applause was frequent and hearty.

The history begins with the home of the parents of Joseph Smith, introducing him as a baby a few months old. He is next seen as a boy of fourteen, studying the Bible. Following this, he is visited by heavenly messengers, who instruct him to study and remain faithful. Later, the angel Moroni shows him the golden plates, and still later delivers them to him. This book of golden plates contains engravings of so-called "reformed Egyptian" characters, and, by virtue of an optical instrument called the "Urim and Thummim," enables him to translate what proves to be the "Book of Mormon." The organization of the Mormon Church is then shown, followed by the many persecutions which were heaped upon the few believers in the "Prophet Joseph." Moving from one State to another, persecuted everywhere, the culmination comes in the assassination of the Prophet Joseph and his brother, Hyrum, at Cathage jail, in June, 1844. Four reels are used to this point, the end of the first part.

The second part begins with the recall of missionaries and advent of Brigham Young as a leader of the Church. The evacuation of Nauvoo and beginning of the dreary journey across the plains to the "promised land," accentuated by many special scenes depicting life in camp and on the road, fording dangerous streams, blazing trails, fighting prairie fires, etc. The culmination of all this is the entrance into the Valley of the Great Salt Lake, July 24, 1847.

C. E. JOHNSON.

A. J. Clapham Co., N. Y.

ADVERTISING AMBROSIO PICTURE AT BROADWAY THEATER, NEW YORK.

"AS IN A LOOKING GLASS"

It is seldom that a producer has enough faith in the excellence of his picture to show it without titles, and to show it to such a critical audience as that assembled for the first showing of the Marion Leonard picture, As In a Looking Glass, shows an almost unbounded confidence. The confidence was justified, however, for nothing but praise was heard, and the concensus of opinion was that the story told itself remarkably well.

Marion Leonard has been heralded as "the Rachel of the silent drama"; and, while she did not reach the heights of a great actress, at times her work stood out wonderfully well, and in several scenes her emotional work entitled her to first rank as a motion-picture actress. Most of the supporting company were remarkably good.

Much credit is due to Director Taylor. The continuity of the picture could not be improved upon; and, although the modern costuming is rather jarring, still so many liberties have been taken with the text that this one may be overlooked as bringing the time of the story up to the present.

The photography is unusually good, particularly some of the double exposures, which are among the best turned out this year.

Where to Buy Features

Owing to the large number of inquiries from buyers and others interested in Features, we have decided to run a list in condensed form, where those interested can see at a glance what the latest Features are and where to apply for information regarding them. We shall carry our reviews of Features as usual, and shall be glad to furnish any information to buyers.

REGULAR RELEASES

THE LAST BLOCK HOUSE (Kalem), Feb. 7, 2 Reels. A vivid portrayal of Western Frontier days.

THE MILLIONAIRE COWBOY (Selig), Feb. 3, 2 Reels. Comedy of the Western Plains.

CHAINS OF AN OATH (Vitagraph), Feb. 14, 2 Reels. The love story of a Russian Peasant.

A DRAMA OF THE AIR (Pathe), Feb. 10, 2 Reels. Showing an aeroplane race.
THROUGH GENERAL FILM CO.

SNOW WHITE (Powers), 3 Reels. Founded on the famous fairy tale.
UNIVERSAL FILM CO., Mecca Building.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier.
MONA LISA. 3 Reels. A thriller.
WARNERS FEATURES, 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTHWEST. 3 Reels. Thrilling Western, prize-winning cowboy cast.
CHEYENNE FEATURE FILM CO., 1482 *Broadway.*

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.
SATAN, OR THE DRAMA OF HUMANITY. 4 Reels. Spectacular story of sin.
AMBROSIO AMERICAN CO., 15 E. 26th St.

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.
OEDIPUS REX. Drama. 4 Reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNOR, 1555 *Broadway.*

PILGRIM'S PROGRESS. Drama, 12 and 15 cents per foot.
WORLD'S BEST FILM CO., 145 W. 45th St.

ONE HUNDRED YEARS OF MORMONISM. 5 Reels. History of the Mormon Church.
THE UTAH MOVING PICTURE CO., Los Angeles, Cal.

BEASTS OF THE JUNGLE. Drama, 3 Reels.
SOLAX COMPANY, Fort Lee, N. J.

THE HUMAN VULTURE. 2 Reels. A Thriller.
WHITE GLOVE BAND. Drama. 3 Reels. Apache Life in Paris.
GAUMONT COMPANY, Flushing, N. Y.

CLEOPATRA. Helen Gardner in the life of the most famous woman in history.
U. S. FILM CO., 145 W. 45th St.

IN THE DEN OF LIONS: OR, LIFE IN A CIRCUS. Trained Lions. Gymnasts Fall from High Wire.
GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 E. 14th St.

FROM THE MANGER TO THE CROSS. A reverent story of the life of Jesus.
GENERAL FILM CO., 200 Fifth Ave.

AS IN A LOOKING GLASS. Dr. 3 Reels. Featuring Marion Leonard.
MONOPOLE FILM CO., 145 W. 45th St.

REVIEWS OF LICENSED FILMS

The House in the Woods (Lubin, Jan. 31).—Love, jealousy, and the ambition for money are the compelling motives in this drama. The intrigues of the nephew, George, are of the conventional, melodramatic order, but the production has been made with such care and the climaxes have been brought about so consistently that we thoroughly enjoy the picture. Major Morris, a country gentleman, has an adopted daughter whom he intends leaving his fortune to. George, his nephew, pretends love for the girl with the hope of ultimately marrying her and securing the money for himself. He engages Alfred Earle, a rising young artist, to paint the girl's portrait. An attachment springs up between the young artist and the girl—he declares his love, and they are soon married. The major gives the couple a bungalow on his estate called "The House in the Woods." George now undertakes the work of creating an estrangement between his uncle and the girl, and finally, through stealing and lying succeeds. The reconciliation five years later is strongly dramatic by reason of its uniqueness and the excellent acting. G.

The Princess and the Man (Edison, Feb. 1).—Many tales of a romantic adventurous nature have been woven around the petty monarchies in Europe. The picturesque atmosphere, continual internal political strife and the presence of societies of a socialistic and anarchistic nature appeal to the writer, and if he possesses the imaginative power a clever tale generally is the result. The Edison Company has turned to this field for the material of "The Princess and the Man. Bannister Merwin is the author. The story handled is big, almost too big for a one-reel picture, for the author has been compelled to condense his theme and hurry the action along so that the story is jerky and the climaxes somewhat abrupt. The production, however, is an Edison production, thoroughly realistic both as to settings and costuming; the acting is vigorously in harmony with the theme. Bigelow Cooper as the prime minister particularly draws our attention for his adequate make-up and refined interpretation. We have witnessed Mr. Cooper in ministerial roles so often of late, that we began to forget his ability in other directions. Marc MacDermott as the king gives us a strong portrayal. The princess is played by Miriam Nesbitt in a creditable manner. Augustus Phillips plays the man. Marr Fuller, while cast in a minor role, gives a good account of herself. The king is unpopular in his country. The people feel that they are repressed and send a petition to him, beseeching a reform. Brand, the man, heads the group of men who carry the petition, and just prior to leaving he meets the king's daughter. The princess, believing that their is some justification for this appeal, decides to make a personal investigation. Her work in this direction brings her into connection with Brand, who saves her life, and in return is saved from being captured by the king's soldiers. Charles J. Brabin is the director. G.

The Senator's Dishonor (Kalem, Feb. 1).—The Senator's Dishonor is a photodrama of one-reel length, with the leading role played by Alice Joyce. It possesses a story of a strong dramatic nature, human in its appeal, and great care has been exercised in giving it the proper kind of a production. H. L. Davenport takes the part of the senator, who, for greed after gold, sells his honor, and that which is more dear, the respect of his wife, Lord, a struggling young attorney, has loved Ethel for years, and he lives in hopes of making her his bride as soon as his practise will warrant. With her aunt the girl visits Washington, where she meets and receives the attentions of Senator Vane. Impressed by these attentions, she feels that she cannot go back to the man at home down at the foot of the ladder. Young Lord, hearing of this, goes West without learning the name of the man who has robbed him of his happiness. Years go by. The girl has married the senator, and lives with him at Washington. Lord becomes a senator. At Washington he comes into conflict with Vane, having unearthed evidence that he is engaged in graft. He is unaware, at the time, Vane is the husband of the girl he loves. This discovery is made on the night previous to his introducing his testimony against the man. The girl having learned the truth against her husband, goes to Lord's home to steal the evidence if possible. Vane, during the interim, commits suicide. Lord proves his bigness to the girl, and the time comes when she goes to the man she really loves, a repentant but happy woman. G.

Private Smith (Lubin, Feb. 1).—"What wonders love doth work." Love makes a man out of this boy, who before possessed a weak character, and who was painfully tired of the army life. One hundred dollars was the necessary amount to effect his discharge from the tedious life, and when $100 came walking by he acted on the first impulse and purloined it. The theft brought serious trouble upon the head of the young officer engaged to the girl—the girl Smith was afterward to fall in love with. And so Private Smith, like a man, marches right back again to the army post, and clears the other man by turning over the money. The story, as it has been developed, is clear and to the point. Love is the actuating motive. There is a reason behind every act or event in the plot. Earle Metcalf plays Private Smith with undeniable ability. The grouchy manner of a soldier, dissatisfied with his lot, is impressively displayed in the first portion of the picture. Edwin Carewe enacts the young officer, who is loved by the girl, played by Edna Payne. G.

It Made Him Mad (Vitagraph, Feb. 1).—What a man of peace can do when his temper is aroused is a question of speculation; but it seems that in this instance a quiet man was made over in one night. All it required was confidence, and this our friend, Joseph I. Smith, secures when he is forced to fight, whether he will or no, an ex-pugilist. Smith is a quiet man—a man that never picked a quarrel, and when he was mistaken, on alighting at the little up-State town, for the great Sullivan, he righteously protested. He is met with colors flying, and by a big man twice his size who punches him once too often—on the nose. Smith gets mad. He removes his coat, and wades in earnestly, with the result that he soon has, not only the pugilist on the retired list, but most of the hotel attaches. Humbie Mack is immensely more funny as the retired pugilist than in many of his former characters. Charles Eldridge, though, takes first place with his humorous style in depicting the weak-kneed real estate agent. In places the farce is uproariously funny. G.

The Making of Hats (C. G. P. C., Jan. 31).—On the same reel with the chameleon is this educational subject—the making of straw hats. Judging from the film, considerable labor and art is necessary for their manufacture. The film is interesting and well photographed. G.

Hypnotism in Hicksville (Essanay, Jan. 31).—Augustus Carney, with his wealth of humor, appears as Uncle Hezekiah Crabtree, a "tightwad," in this farce. While there are some who might feel that Mr. Carney is never quite so funny as when playing his cowboy role, they cannot but admit that he possesses a natural vein of humor which contributes to almost any character. John Steppling plays the part of the old man's nephew. Mr. Steppling gives a good account of himself, as he is one of the best of the Essanay comedians. Eleanor Blanchard enacts the old washwoman's role, and F. P. Calvert the professor of hypnotism. While the piece is hardly more than burlesque, the players have kept it well away from the cheap and trashy. Plenty of opportunity is afforded for amusement. Uncle Hezekiah is stingy to a painful degree and when his nephew seeks admittance to the show which is coming to town uncle indignantly sends him to work. But the nephew will see the show with his sweetheart, and to gain admission he becomes a billposter for the time being. Every one present is impressed. The nephew is so impressed that he conceives the idea of having the professor work a cure upon the old man's pocketbook by hypnotising him. The experiment is made. The townspeople, unaware of the cure, imagine the old man is crazy, and in order to extract him from the difficulty the nephew is compelled to appeal again to the professor. G.

An Invincible Sleuth (Cines, Feb. 4).—As a freak picture, the An Invincible Sleuth is quite acceptable. There is nothing of a marked nature in the effects secured, nothing but what has been done before in various ways, but the photography is clear and the acting of the lead has an uncommon air of individuality. After flattening the policeman out, the sleuth packs him in his grip and carries it to the house about to be robbed. When the robbers appear the policeman assumes his normal size. G.

A Strenuous Courtship (Cines, Feb. 4).—Another film comedy from the other side, excessively funny at times, in spite of its ridiculousness. The photography is fair; the staging and directing are excellent. The suitor has been promised the hand of the girl when he shows himself to be a thorough man. The girl, not satisfied with the natural development of the boy, undertakes to teach him many things. Some of the business is quite clever. G.

Cutey and the Twins (Vitagraph, Feb. 3).—William Van assumes the role of Cutey in this pleasing little farce in a manner that does much to make the picture what it is. The twins are played by Alice and Edna Nash, both charming and clever little comediennes. The idea for the picture is wholesomely unconventional. Cutey has an exaggerated opinion of his powers as a heart smasher. His disillusionment comes one afternoon while taking a walk in the park. The twins, mere children, have obtained possession of their mother's clothes and arrayed themselves as grown-ups. Cutey mistakes them for such. He manages to become acquainted with them, and asks permission to call. When he learns his mistake he is nearly paralyzed. G.

Brothers (Biograph, Feb. 3).—Brothers, one of the Biograph's latest photodramas, is a veritable study of the good and the bad, as opposed to each other in two human breasts. And besides this, there is a genuine romance carried along in legitimate dramatic fashion, with one or two powerful situations, usually common to this company's dramas. The character of the girl, as interpreted by the actress, is richly humorous—she maintains several distinctive mannerisms, quaint and effective. And so it is with the other players, only in a smaller measure. Their acting is of the best. The silent grief of the deformed brother at the death of the mother is mistaken for indifference. But the little lady sees and understands, and in the end she gives her love to this man, who, though a cripple, is a far better man than his brother, the favorite of the father. G.

The Gypsy's Warning (Melies, Feb. 6).—This is melodrama that does not come within hailing distance of an interpretation of life. The photography is adequate, and some of the scenes might be termed picturesque, otherwise the film has little to recommend it. A wealthy young society man visits a gypsy camp, takes a fancy to a gypsy girl, and they elope. Soon he tires of her, behaves like a brute, and makes love to a young woman of his own set, who accepts him as her affianced husband. Meanwhile the gypsy maiden has died of a broken heart and is buried near the camp. The lover, his sweetheart and their friends visit the gypsy fortune-teller, who, not content with narrating the man's past history, leads the girl to the grave in the woods. The warning is sufficient. The acting is superior to the subject matter. D.

Keeping Up Appearances (Lubin, Feb. 6).—The idea in this picture is excellent, and it has been well developed. It comes close to the facts of life as it frequently exists where social ambitions are more plentiful than money. By various means, a poorly paid clerk manages to appear wealthy, as do an attractive girl and her fond mother. The boy and girl meet, and each continues to carry on the bluff that the other may be fooled. It works beautifully, but love in this case prompts honesty, and at the same time they are inspired to write notes to each other explaining the true condition. The climax, in which the boy and girl, employed in the same office building, meet in the hall, has been happily arranged, as have other scenes in the picture. William Pinkham and Isabelle Lamon were admirably cast in the principal roles. D.

How It Happened (Selig, Feb. 6).—William Duncan, Myrtle Stedman and Lester Cuneo made an able trio in the leading roles of this Western film, in which the material is hardly worthy of the effort expended on it. The plot has for its central theme the shooting of a drunken saloonkeeper who opposes the marriage of his daughter to an unobjectionable cowboy. The audience is allowed to know just how the shooting occurred, but those immediately concerned are hard put to learn the facts; and, of course, the cowboy is suspected. Needlessly, it seems, except that it permits of the usual cross-country chase, he seeks to escape, and, not being caught, returns to make investigations on his own account. When the film closes, the participants have learned what the audience knew all along. The father was drunk, and the daughter thought it wise to remove the cartridges from his revolver, dropping them in a coal scuttle. When the father throws the cartridges in the fire, along with the coal, they explode, and one of the bullets wounds him. His recovery is more rapid than the solution of the mystery. D.

Don't Lie to Your Husband (Essanay, Feb. 6).—Farcical mix-ups in this story have been arranged in effective sequence, and the leading parts are acted with spirit by Eleanor Blanchard, John Steppling and Dolores Cassinelli. Augustus Carney appears once in a minor role. The situation, based on a wife's desire for a new fur coat and a husband's objection, is by no means new, but it still permits of novel turns in the development. This wife draws money from the bank, buys the coveted coat, pawns it for $25, tells the husband she found the pawn ticket and counts on him to redeem the garment. He looses the ticket, which is found by his stenographer's sweetheart, who promptly secures the coat and presents it to his girl. As might be imagined, the wife visits her husband's office in time to see the stenographer

BIOGRAPH FILMS

Trade Mark Trade Mark

Released February 10, 1913

THE PRESS GANG

(Farce Comedy.)

Herbert, a city chap, is in love with Caroline, a rustic maiden, whose father has a strong aversion for what he considers a ne'er-do-well. Hence, when Herbert arrives at the farm-house to put the momentous question to her father, dad decides to try him out as to his ability to do hard work. Through his cleverness, Herbert convinces the old gentleman that he is a wonder.

Approximate length, 545 feet.

OH, WHAT A BOOB!

(Farce Comedy.)

Miss Lavinia Binks has the misfortune of being loved by a fellow who for bashfulness is the limit. She tries to encourage him, but he thinks she is poking fun at him. The result is—two love-lorn souls who misunderstand each other. The boy in desperation determines to end it all by suicide. Here fate takes a hand and—"they live happy ever after."

Approximate length, 453 feet.

Released February 13, 1913

A FATHER'S LESSON

A Catastrophe Brings With It Repentance

The home was alternately a house of love and a house of fear, according to the mood of the father. It depended on how he spent the evening. On his return from the village saloon the father was another man. Then came the lesson. The wife was called away to a sick neighbor and he refused the charge of the children. His brutality and carelessness gave birth to a double danger, averted in time,—but a narrow escape.

Approximate length, 997 feet.

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walking off with her coat, and there is a violent scene before matters are explained and straightened out. In its entirety, the picture is moderately entertaining. D.

The Bear Hunter (Pathe, Feb. 6).—The feature of this picture is a genuine bear that plays its part extremely well. A confused story is found in the film, but the all important moments have to do with the bear that first appears high up in a tree. Soon we find the huge brute snuffing around the body of a dead Indian, and a few moments later he is battling for his life, while another Indian jabs at him with a long knife. During this battle the animal is on the limb of one tree and the man fights from the branches of an adjoining tree. In the end the bear is killed. The story, dealing with the love affairs and quarrels in a tribe of Indians is neither interesting nor clear. D.

Stenographer's Troubles (Vitagraph, Feb. 6).—This farce with John Bunny, Florence Turner, Flora Finch, and Lillian Walker in the cast, is a winner from start to finish. A telling of the story would give no suggestion of the number of laughs found in the screen narration. The work of the players, including those in subordinate roles, whose names do not appear in the cast, and the direction of Frederick Thomson have made the film one of the most irresistibly amusing of any released in many weeks. Mr. Bunny is the boss of a big office, and all the fun arises from the trouble he encounters with flirtatious stenographers and impressionable clerks. In rapid succession they are discharged until he secures what appears to be a love proof old maid, but not so, for she takes a fancy to him. Then his jealous wife enters into the action, and there is another rumpus. Altogether, it is an A1 farce that must be seen to be appreciated. D.

The Skull (Vitagraph, Feb. 5).—It is a new and unconventional incident contained in a plot that is somewhat trite. The play lacks nothing in plausibility for the author, L. J. Williams, has utilized his materials and developed his theme in a capable manner. Florence Turner appears in one of the principal roles, that of Mrs. Jordan, who, when the opportunity presents itself, grasps the means of preventing the robbery in a startling way. The office helper, played by George Cooper, seeks to rob the head clerk of a jewel, which he has taken home to keep over night. When he and his pal are about to achieve their purpose, a skull suddenly appears and they flee. The husband, lured away by a false message, returns to find the jewel safely hidden in the death head. Leo Delaney enacts the part of the husband with credit. E. K. Phillips does exceptionally well as the pal. The picture is put on and photographed with the usual skill that is customary with the Vitagraph Company. G.

Love and Lavalliéres (Essanay, Feb. 5).—Again we have Augustus Carney in a role that he manages to make exceedingly funny—that of a misjudged man and lover. He has promised his sweetheart a lavalliere for her birthday. On the day that he buys his present, the lady in the flat above that of his sweetheart buys one. Intent on reading the paper, he enters the wrong flat, when coming to deliver the gift, and is mistaken for a thief. The coincidence—for coincidence it is—is probable enough; the plot is well developed which accounts for this. Eleanor Blanchard, the delightful character comedienne of the Essanay Company, enacts the role of the spinster in the flat above. G.

How They Outwitted Father (Edison, Feb. 5).—Annette, played by Gertrude McCoy, is the daughter of Jay Forsythe, a wealthy old banker, and is secretly in love with her father's secretary. The old man, though, has other aims for her, desiring her to marry Fossil, a rich but shortsighted gentleman. The young lovers combine to outwit the father. The method adopted—that of disguising the secretary as the father to meet and turn away the near-sighted fellow when he calls at the house—gives ample opportunity for fun-producing business. C. Jay Williams as the director of the farce has given a lively tempo to the action. Herbert Prior plays the old banker, Augustus Phillips the secretary, and William Wadsworth the near-sighted suitor. The acting, as a whole, is spontaneous and winning. The plot has a twist at the finish, which leaves the spectator in uproarious laughter. G.

Elephant's Toilet (Vitagraph, Feb. 4).—To the average person, there is something intrinsically amusing and interesting about an elephant; for the elephant, after all, is one of the most intelligent of animals. He has a particular regard for his toilet, apparently, and, judging from this film, takes a keen delight in the attentions of keepers. Here the elephants are shown taking baths, having their hides scrubbed and massaged, and submitting to manicuring processes. Under the direction of Frederick Thomson the film is exceptionally well taken. G.

The Classmates' Frolic (Vitagraph, Feb. 4).—Fun, frolic, and laughter run rampant in this Vitagraph comedy of girls in a boarding school. Flora Finch enacts the role of the principal, a part she seems particularly adapted to, for the abundance of facial expressions and the harshness she can assume. The girls are Rosemary Theby, Lucile Lee, Lillian Walker, Anna Stewart, and Edith Storey. William Shea as the organ grinder demands a good part of the credit for the humor of the piece. Charles Edwards plays the janitor excellently. As a punishment for failing asleep during the lecture, Alice is obliged to remain in her room for several days. Growing lonesome, she persuades the janitor to notify the other girls of her condition. The girls answer the appeal and visit her secretly with candy, soda water, and crackers. A passing organ grinder is also brought into the fracas, and the teacher never discovers what has happened, though she makes several efforts. G.

Sweeney and the Million (Selig, Feb. 4).—Patrick Sweeney, as played by John Lancaster, is unmatched in his humor. True, a clever vehicle has been prepared in Sweeney and the Million, containing situations that are in themselves comical, but Mr. Lancaster carries the character along in a way that makes for the piece's big success. Lylian Leighton enacts the role of Mrs. Sweeney with all the hearty fun that she is capable of. Sweeney suddenly finds himself elevated from the position of a hodcarrier to that of a millionaire. Though Sweeney may lack in some things, he has imagination and the plan he adopts to disburse funds is decidedly fruitful in its results. High life is his for a while. The loud attire of his wife and himself creates a sensation. However, he meets his Waterloo at a fashionable club, where the boys play him at cards with a reversible table, and, when the man arises, his pockets are empty and his property is deeded away. "Back to hodcarrier's life for him." The comedy is written and produced by Charles H. France. G.

The Pitcher Plant (C. G. P. C., Feb. 4).—The film is a series of scenes describing the workings and development of one of nature's most remarkable plants. As the name suggests, it grows in the shape of a pitcher, with a lid attached to the top. This forms an unfailing trap for insects, inviting them inside and then drowning them with the water there collected. This trapping of flies, bees, and other insects is clearly shown. G.

The Swedish Submarine Maneuvers (C. G. P. C., Feb. 4).—This film permits a close inspection of a modern submarine, and should prove exceedingly interesting and popular as an instructive feature. It discloses the preparations for the plunge, the submerged submarine and the firing of the torpedo. G.

The Missing Jewels (Lubin, Feb. 4).—Through a coincidence, the little stenographer is able to rightly choose between two suitors. The comedy-drama, on the same reel with A Motor Boat Party, is particularly engaging considering the amount of space that has been given to the working out of the plot. The situation, where the girl is accused, might have been made a trifle more gripping through a stronger display of indignation by the successful suitor, but even as it is, there is much to interest and hold us. Robert Burns does creditable work as James Henry, the husband who imagines he has lost his wife's jewels. Mrs. Young is played by Mae Hotely. The stenographer is enacted with considerable emotion by Frances Mann. Walter Stull and Thomas Aiken play the clerks her two admirers. G.

A Motor Boat Party (Lubin, Feb. 4).—"Never again," say they, after a pleasure trip with their friend in his new motor boat. As a half-reel farce, it causes some laughter with its nonsensical business, but as for it being out of the ordinary, it is not. It is rather pointless. The trick of having the person in the water suddenly shoot upward and land on the boat is a familiar one, especially in European releases. But the photography is high class. The players are required to do little but swim. As the boat sails down the bay, first one and then another falls out until there is but one survivor. G.

The Ranchman's Blunder (Essanay, Feb. 4).—In that he mistook the worth of his two employes, did the ranchman blunder? The foreman, a scheming, jealous man, loves the ranchman's daughter, and so does his subordinate, a straightforward, honest young fellow. The girl sees and loves aright, but not the father, who is deceived by his foreman. Through false accusation of the foreman, the other man is discharged, and the daughter is instructed to shun his company. Love, however, finds a way, but not without the watchful, crafty eyes of the foreman. The ranchman, in pursuing the man, accidentally shoots himself, and the foreman shoulders the blame on to the rival. The father recovers, and stamps the accusation as a lie; discharges the foreman for his villainy, and places the other man in his place as the future son-in-law. Arthur Mackley plays the ranchman's role in the impressive, artistic style that is habitual with him. True Boardman enacts the foreman, and Finley Shaw the puncher in a manner that could hardly be improved upon. Bessie Eyton assumes the role of the daughter acceptably. The perfection of the plot, which gives full vigor to the situations and furnishes complete continuity, the splendid acting, photography, and directing make the photodrama all that could be desired. The theme's triteness amounts to little in comparison with the picture's virtues. G.

A White Rose (Pathe, Feb. 5).—Embraced within this comedy is a lesson for girls who imagine that "all men are alike" in their inconstancy, and the lesson is not a bit distasteful for it is the idea back of the story. The young wife believes in her husband—her friend believes in no man. The wife invites the girl to visit her and meet her husband to be convinced of her mistake. The girl calls when the husband is out, and has sent a note home regretting that he will not be present for dinner. She proposed a plan to test him, which was half-heartedly consented to by the wife. But the husband does not "fall" for the bait. Instead, he sends his friend to keep the appointment. The climax—the wife ready to leave, believing her husband unfaithful, the girl friend, proud of her proof and suddenly thrown into consternation, is extremely humorous and suggestive. This same company has given us some amusing comedies during the recent past, but none that is on a par with this one. The acting is refined without being stiff or unnatural; the settings are adequate and the photography is standard. G.

The Three Wise Men (Selig, Feb. 5).—A modern miracle play it is called, written by Anthony McGuire and produced by Colin Campbell. Several years ago J. J. Tissot dawned upon the world of art with new views of the Holy Land as seen through modern eyes. His method of handling the subject was startlingly realistic. No matter what our personal opinions may be respecting Christianity or religion, the picture-story that is given here cannot but make an impression. It is our prerogative to believe as we will, but we must recognize art when we see it, and this picture is a work of art, independent of whatever meaning it may convey to the individual. Thomas Santschi is seen as the wealthy rounder, who is transported from the Great White Way to the lonely desert, to meditate upon the truths of a little pamphlet slipped into his hand by a Salvation Army lass. Down to the minutest detail in the business and the settings and the costuming the hand of a thorough master is evidenced. Out of the East come the three wise men astride their camels to impress the scornful eyes of doubt. This desert scene is superb in its realism. The young rounder follows to Bethlehem, but is refused admission to the stable until he cleanses his soul. The picture would have been an excellent one to have released at Christmas time, but it will never lose the charm which surrounds it. Bessie Eyton doubles in the role of Mary, the mother, and the Salvation Army girl. She is bewitching in the simplicity she gives to the roles. G.

In the Power of Blacklegs (Kalem, Feb. 5).—By careful directing in the settings and planting of the situations, and by reason of the virile, artistically restrained acting this photodrama, dealing with a boy's moral weakness, is made to stand out as one of the best the most powerful society dramas that the Kalem has produced for some time. Tom Moore gives us a new insight into his ability; the emotion that he expresses at the film's climax speaks much for him. Also Richard Purdon, as the father, has fully realized the chance of drawing a character which is individual—this father is one of the pleasant features of the drama. The little secretary, flattered by the attentions of her employer's son, permits him to borrow from the safe of the department store to make good his obligations in gambling. He makes good this loan, but soon returns for another which is refused, the girl having repented of the first break. During the struggle the girl makes against the boy to prevent him from securing the key the cash girl enters. She is frightened and hastens away without telling what she has seen. The following day the secretary is accused, and, having promised to shield the boy, she refuses to give an explanation. Blair, the manager of the store and in love with her, declares himself guilty to shield her. However, the cash girl, overhearing the altercation, enters and tells what she has seen. The boy is made to confess, and the heartbroken father takes him home, hopeless of making him feel the enormity of his misdoings. But the boy does realise and repents. This scene is one of the best in the picture. G.

The Artist and the Brute (Selig, Feb. 7).—The proprietor of a circus becomes infatuated with a young woman artist, and invites her to paint at the circus Winter quarters. She accepts, for she little suspects the circus boss's evil intentions. After she has repulsed his advances, he lets a leopard into a locked cage with her. A young animal trainer, in love with her all along, saves her. The picture gives a chance to introduce the Selig animals, but the story, save for the unusual setting, is conventional melodrama. Kathlyn Williams is the artist who wrestles with the leopard, and Hobart Bosworth is good as the circus proprietor. H.

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The story of the cobbler's son and the smithy's daughter made famous by Longfellow. A quaint, picturesque tale of early New England days. Beautiful settings and excellent action.

FEB. 26th

YANKEE DOODLE DIXIE

A delightful comedy which depicts the troubles that arose over an attempt to secure harmony between two old soldier musicians. One is a Federal—the other a Confederate. The result is obvious. Clever theme and laughable situations.

FEB. 27th

THE BANK'S MESSENGER

A virile drama of the West and the dangers that used to confront the bank riders. Exciting plot and thrilling situations mark this picture as unusual. William Duncan, Myrtle Stedman and Lester Cunio are seen in leading roles.

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A rip-roaring comedy of the ludicrous mishaps of two nouveaux-riches.

PRODUCED IN TAHITI.

REVIEWS OF UNIVERSAL FILMS

Percy H. Baldwin, Trifler (Victor, Feb 7).—Photography is not the best in this photocomedy by the Victor Company. Percy H. Baldwin is a trifler of the worst kind. His trifling amounted to criminality, and unless a different ending is given this picture before it is released, Percy is going to undergo a severe condemnation along with the whole story. As a matter of fact, the spectator feels that the story has just begun when the screen is darkened at the finish. Another reel could be utilized in carrying it to a logical conclusion. Percy should, in some way, be made to feel repentance for his dastardly act for that is what it amounts to when he calmly says good-by to his wife when she refuses to return to the studio with him. The continuity in the action is, at times, bad. A complete skip has been made between the father's death and the finding of the sister. Failure to establish the identity of the girl who remains at home, causes the spectator to confuse her as the mother. Owen Moore plays the title-role in his usual captivating style, though he fails to overcome the odds against the character he is forced to depict. G.

The Man Outside (Imp, Feb. 6).—Various events and circumstances lead up to the big situation with precision. The climax, or rather situation, is gripping and compelling—though somewhat conventional. The photography is excellent, the directing and staging of the piece, in nearly every particular, is past reproach. The father returns home, after serving a prison term, to face hunger and poverty with his daughter. While searching for work one afternoon he rescues a child from the front of an auto, but withdraws from the crowd that soon gathers, without giving his name. Later he is tempted into robbery by an old pal. The house picked out is that of the district attorney, the man who was instrumental in sending the father to jail in the first place. The pal awaits on the outside while the father enters. His daughter has become acquainted with his plans and pursued to prevent their being fulfilled. The father is caught by the attorney. The man outside raises his gun to shoot, but the girl approaches from behind in time to prevent this, and in the struggle that follows the pal himself is killed. This is the situation as it has been worked out. The police arrive, having been telephoned for by the attorney, only to be told that the man lying dead is the one they want. The attorney's little child is the one who influences him in making this declaration, for she tells him that the man is the one who saved her from being run over by an auto. G.

At Midnight (Rex, Feb. 6). — Wilford Lucas gives a creditable performance as the father in this Rex drama, besides being the director of the same. Lillian Langdon enacts the mother in a manner that, while sufficiently restrained, is impressive with vigorous emotionalism. Indeed, from several angles, the piece is exceptionally artistic and well produced. On the author we must fasten the blunder which has weakened the story. Convenient coincidence we would term it. Up to that point where the thief enters as the dead boy's double, every step in the plot is well defined and probable, but the introduction of such a coincidence here, wholly unannounced, detracts from the truth of the ensuing climax. If this thief could have been made a part of the exposition, the aspect of the whole photoplay would be quite different. G.

The Marriage Lottery (Imp, Feb. 8).—Nonsense—of a kind—is the principal ingredient of this Imp photocomedy. The business is so conventional and the story is so pointless, so far as humor is concerned, that we can safely grade it as one of the poorest films the company has turned out for some time. There is nothing intrinsically funny about a browbeaten husband in spite of the fact of his earlier imagining when a bachelor that he was to enjoy the happiness of a well-mated benedict.

The Cocoa Industry in Panama (Imp, Feb. 8).—This is by far the most interesting feature of the film. It is on the same reel as The Marriage Lottery. Perhaps the subject could have been made a trifle more instructive and entertaining by the addition of more subtitles. The photography is good. G.

In the Web (Mecca, Feb. 8).—Besides having a foolish plot, the photography is poor. There is little or no appeal either in the acting or the story. G.

His Sister (Rex, Feb. 9).—Philip Smalley, in the direction of this photodrama, exhibits originality besides the other qualities of a trained director. One scene that has been made especially effective with suspense, is where the parson attacks the thief, only to have him escape. We are first shown the room and the commencement of the fight—then we are carried to the doorway to see the combatants emerge and disappear again into the back part of the room. We wait with expectancy to see the outcome; the brother springs out of the room and we know. One evening when the detectives swoop down upon the home the sister discovers for the first time the kind of a life the brother has been leading. He is sent away to jail, and she becomes a nurse. Later we find her in the country working at her trade and courted by the local pastor. In time the brother is released and attempts to rob the parson's house, unaware at the time who he is. The sister finds him wounded, and takes him into her home, where she hides him. The jealousy of the parson is aroused through rumors brought to him by the kind church people. The brother, becoming acquainted with the facts, confesses to the parson. Louis Weber plays the sister with appealing success. The photography is splendid. G.

In Temperance Town (Nestor, Feb. 10).—The judge pretends to be an ardent temperance advocate until a tramp finds one of his vinegar barrels and investigates its contents. The hobo gets a "bun," and gives the judge away. Not amusing, even for a half-reel. S.

Aunt Betty's Revenge (Nestor, Feb. 10).—A family receives $50,000 in a will, provided a maiden aunt is taken care of. Auntie is harshly treated, but she succeeds in getting a kodack picture of the two husbands of the family, having a gay time at the seaside. With the negative in her possession, auntie becomes the czarina of the house. The scenes switch from green to amber tints confusingly. Threatened to be funny but didn't do it. S.

The Man Higher Up (Powers, Feb. 12).—The judge, one of those eccentric agricultural characters, goes on a gay time with a young lady. The cafe is raided, the judge escapes, but his pretty companion is arrested. Next morning the judge has a headache, but he holds court and discharges the gay little prisoner. The farce might have won laughs as a half-reel, for the first half was unnecessary and useless. As it stands the picture is tiresome. Scenes switch confusingly from green to amber tints in this picture also.

The Widow and the Widower (Rex, Feb. 13).—A widow and a widower in love with each other, have children who object to their marriage. The widower makes believe that he has lost his heart to an actress, who is in reality married. The actresses's gay actions reconcile the children to the widow. The farce is very dull. It has an involved plot and lots of confusing action, but the situations are not funny. The photography is hazy. Wilfred Lucas is the widower, Eleanor Woodruff the actress, and Bess Meredith plays one of the children. S.

Fresh Air Filkins (Imp, Feb. 10).—Lizzie, the servant girl, has a sweetheart, who, making a midnight visit returning from the theater, is mistaken by Filkins for a burglar. Filkins sleeps on the porch. He gives chase in pajamas, catches the lover, and both are arrested. Meanwhile, Filkins's home is robbed by two crooks. Filkins escapes, and, running away, meets the burglars. They drop the bag. The police appear. Filkins is rearrested, but things are finally explained. This comedy had a remarkably glaring error. The scenes switched at haphazard from night to daylight. The interiors and porch scenes were darkened, but the glimpses of the street action revealed broad daylight. Hayward Mack is Filkins, and Violet Horner his wife. S.

Strictly Business (Crystal, Feb. 16).—Papa's daughter has a lover, but papa refuses to give his consent until the young man has $5,000. The lover buys some land from father for $200, gets him to think the clay on the property is very valuable and resells the estate back to papa for $5,200. Bunced—anger—reconciliation—kisses! Pearl White is the girl and Chester Barnett the lover. The photography is good, but the story of the lover who has to get money quick to please father is getting rather worn out. S.

KINEMACOLOR REVIEWS

Lower Lake Geneva.—The greater part of this picture is devoted to panoramas of the lake, affording views of the Alps alternating with pastoral scenes and pictures of beautifully situated cities and towns. One scene in particular is unusually beautiful. The sun is sinking on the lake, leaving a blood red track through the blue of the water. In the foreground, on a cluster of poles, are seen a number of birds which fly away through the twilight and give a touch of realism to the scene. Altogether, a remarkably beautiful picture.

With the Servian Army Before Adrianople.—A new reel of the Balkan War pictures with some remarkable, intimate views of various phases of life in the Servian army. Scenes are shown of Receiving Rations, Bulgarian Trot, Army Dentists at Work, Tending the Wounded, A Close View of Colonel Kostics, Commander-in-Chief, and a Turkish Sortie.

Fifty Miles from Tombstone. — The best that can be said of this picture is, that it gives the producer a chance for some wonderful color effects which he has utilized remarkably well. The story itself is fairly good, but there are many scenes which would tax the credulity of an audience. Perhaps one of the best criticisms was that of a youth at the Wadsworth Theater where the picture was shown. In one of the scenes we are shown a pair of Indians who ride within a few feet of a horse and wagon, and do not see it until they have gone some distance past, then suddenly turn and discover it. The boy's comment was, "Gee, as if they didn't see it the first time." There are a number of these incongruities throughout, a few of which are: Taking a baby over the Arizona desert at mid-day without a hat, and again, what mother would leave her baby alone in the desert while she climbed a hill in the distance? Judging from the hands and finger nails of these hardworking miners, particularly the hand which holds up a letter, the manicures in this particular camp must be kept busy, for the nails of most of the company bear a high polish. S.

LICENSED FILM RELEASES

Monday, Feb. 17.

(Bio.) Drink's Lure. Dr.
(Edison) Confidence. Com.-Dr.
(Kalem) The Peril of the Dance Hall. Dr.
(Lubin) The Lost Son. Dr.
(Lubin) Wild Man for a Day. Com.
(Lubin) Training a Tightwad. Com.
(Pathe) Pathe's Weekly, No. 8. Top.
(Selig) Two Men and a Woman. Dr.
(Vita.) A Corner in Crooks. Com.

Tuesday, Feb. 18.

(Cines) The Conjurers. Com.
(Cines) Views of Narni and Lake Trasimeno. Sc.
(C. G. P. C.) Love. Dr.
(Edison) His Enemy. Dr.
(Ess.) Bound to Occur. Com.
(Lubin) The Engraver. Dr.
(Selig) The Pink Opera Cloak. Dr.
(Vita.) Just Show People. Dr.

Wednesday, Feb. 19.

(Eclipse) Snakes and Frogs. Nat. Hist.
(Eclipse) Getting Even. Com.
(Edison) After the Welsh Rabbit. Com.
(Ess.) Where the Mountains Meet. Dr.
(Kalem) Panic Days in Wall Street. Dr.
(Pathe) The Prodigal Brother. Dr.
(Selig) The Early Bird. Com.
(Vita.) Beau Brummel. Dr.

Thursday, Feb. 20.

(Bio.) There Were Hobos Three. Com.
(Bio.) An Up-to-Date Lochinvar. Com.
(Ess.) Teaching Hickville to Sing. Com.
(Lubin) Annie Rowley's Fortune. Com.
(Melies) St. Joseph's Taper. Dr.
(Pathe) Maggie Tries Society Life. Com.
(Selig) Nobody's Boy. Dr.
(Selig) The Yosemite Valley in Winter. Sc.
(Vita.) Views of Ireland. Sc.
(Vita.) Mr. Ford's Temper. Com.

Friday, Feb. 21.

(C. G. P. C.) The Great Centipede. Pop. Sc.
(C. G. P. C.) How Briar Pipes Are Made. Ind.
(Edison) The Will of the People. Dr.
(Ess.) Identical Identities. Com.
(Kalem) The Cold Storage Egg. Com.
(Kalem) Odd Occupations in New York. Typ.
(Kalem) The Redemption. Dr.
(Lubin) Art and Honor. Dr.
(Selig) Range Law. Dr.
(Vita.) Cinderella's Slipper. Dr.

Saturday, Feb. 22.

(Cines) His Redemption. Dr.
(Edison) The Minister's Temptation. Dr.
(Ess.) Broncho Billy and the Sheriff's Kid. Dr.
(Kalem) The Mountain Witch. Dr.
(Lubin) The Unknown. Dr.
(Pathe) His Date with Gwendoline. Com.
(Pathe) Picturesque Tasmania. Sc.
(Vita.) The Locket. Com.

FILM SUPPLY RELEASES

Tuesday, Feb. 18.

(Gau.) When All Was Dark. Com.
(Gau.) The Vale of Ossola.

Wednesday, Feb. 19.

(Gau.) Gaumont's Weekly, No. 50. Top.
(Solax) Burstup Holmes. Com.

Thursday, Feb. 20.

(Gau.) Love Thy Neighbor. Dr.
(Pilot) The Two Glasses. Dr.
(Ammex) The Coward. Dr.

Friday, Feb. 21.

(Lux) The Leonard and the Burglars. Com.
(Lux) When Uncle Made His Will. Com.
(Solax) Till the Day Breaks. Dr.

Saturday, Feb. 22.

(Gau.) (An Educational and Optical Subject).
(Great No.) The Indian Servant. Com.
(Great No.) Kullen, the West Coast of Sweden. Sc.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — A Day That Is Dead; The City of San Francisco; The Old Monk's Tale
NEXT—In a Japanese Tea Garden—Feb. 24

C. JAY WILLIAMS — A Serenade by Proxy; Over the Back Fence; How They Outwitted Father
NEXT—After the Welsh Rabbit—Feb. 19

CHARLES J. BRABIN — The Ambassador's Daughter; The Princess and the Man; His Enemy
NEXT—The Minister's Temptation—Feb. 22

WALTER EDWIN — The Governess; The Doctor's Photograph
NEXT—The Ranch Owner's Love-Making—Feb. 25

GEORGE LESSEY
The Will of the People—Feb. 21

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UNIVERSAL COMPANY RELEASES

Sunday, Feb. 16.
(Rex) Billy's Double Capture. Dr.
(Crystal) Strictly Business. Com.
(Crystal) An Awful Scare. Com.
(Eclair) The Terrible Daughter. Dr.

Monday, Feb. 17.
(Imp) Hello, Central, Give Me Heaven. Dr.
(Nestor) When a Man Marries. Com.
(Nestor) Tournament of Roses. Top.
(Cham.) Her Stepmother. Com.

Tuesday, Feb. 18.
(Gem) Billy's Strategy. Com.
(101 Bison) The Song of the Telegraph. Dr.
(Eclair) The Telegraph Operator. Dr.

Wednesday, Feb. 19.
(Nestor) The Harvest. Dr.
(Powers) Snow White. Juvenile.
(Frontier) The Girl of the Range. Dr.
(Univ.) The Animated Weekly, No. 50. Top.

Thursday, Feb. 20.
(Imp) An Imp Romance. Dr.
(Rex) Below Stairs. Com.
Eclair) The Great Unknown. Dr.

Friday, Feb. 21.
(Nestor) The Purchase Price. Dr.
(Powers) Two Sides of a Story. Dr.
(Victoria) The Appeal. Dr.

Saturday, Feb. 22.
(Imp) Binks, the Strikebreaker. Com.
(Imp) A Study in Crayon. Novelty.
(101 Bison) The Buzler of Company B. Dr.
(Mecca) The Call of Mother Love. Dr.

MUTUAL FILM CORPORATION

Sunday, Feb. 16.
(Maj.) The Hired Dress Suit. Com.
(Than.) Half Way to Reno. Com.

Monday, Feb. 17.
(Amer.) The Finer Things. Dr.
(Keystone) Mabel's Heroes. Com.
(Keystone) Her Birthday Present. Com.

Tuesday, Feb. 18.
(Maj.) Girl, Artist, and Dog. Dr.
(Than.) The Pretty Girl in Lower Five. Dr.

Wednesday, Feb. 19.
(Bell.) The Bells. Dr.
(Broncho) The Sharpshooter. Dr.
(Mutual) Mutual Weekly, No. 8. Top.

Thursday, Feb. 20.
(Amer.) The Cowboy's Heir. Dr.
(Keystone) A Landlord's Troubles. Com.
(Keystone) Forced Bravery. Com.
(Mutual) (Title not reported.)
(Punch) By Parcel Post. Com.
(Punch) Rowdy Starts Something. Com.

Friday, Feb. 21.
(Kay-Bee) The Counterfeiter. Dr.
(Than.) The Two Sisters. Dr.

Saturday, Feb. 22.
(Amer.) Love Is Blind. Dr.
(Bell.) Evelyn's Strategy. Com.

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TILL THE DAY BREAKS (*Drama*)
Released Friday, Feb. 21st

THE BASHFUL BOY (*Comedy*)
Released Wednesday, Feb. 26th

THE VETERAN'S MASCOT (*Comedy Drama*)
Released Friday, Feb. 28th

SOLAX COMPANY, Fort Lee, New Jersey
Shipments made through the Film Supply Co. of America.

SPECIAL FEATURES

February 21 1913 — **THE REDEMPTION** — **SALEM 3 Reels**

A strong moral drama in which is proven the theory that "a criminal is only a criminal because he has not had the proper opportunity to develop an honest character." "Red" Ellis, a knight of the underworld, on whom the experiment is tried, twice starts to betray Grey, his benefactor, but each time his conscience restrains him. The second time, however, his old gang outwits him, and one of their number makes off with a necklace belonging to Grey. The guilt falls on Ellis, but Grey, still believing in Ellis, allows him to go on his promise to recover the necklace in half an hour. The time has almost expired, when he rushes in to Grey's parlor, gripping the necklace in his hand.

February 17 1913 — **THE LOST SON** — **LUBIN 2 Reels**

John Nolan, in the heat of anger, strikes down his opponent with a billiard ball and, believing him dead, runs away. Ed Jennings, the injured man, recovers. Nolan's mother advertises for him and instructs the police to find her boy, but in vain. Ten years later George, his younger brother, holding a position of trust and supporting his now widowed mother, is robbed of some of his employer's money and tries to make it up by playing the races. He loses, and in desperation returns to the Bookie and tries to put up his watch. The Bookie opens it and sees his mother's picture. George tells him that Jennings is alive and the little family is reunited.

January 31 1913 — **A TALE OF OLD TAHITI** — **MELIES 2 Reels**

Teria, the daughter of one of the most influential chiefs of Tahiti, falls desperately in love with a young French Midshipman. She pleads with her father to secure him for a husband. The French officers laugh at the idea. The chief orders him taken prisoner. He loves Teria, but loyalty to his country demands his return. He is held captive despite his efforts until an expedition from his vessel comes ashore and tears him away in the very height of his love, with only her last gift—a flower by which to remember the sweetest experience of his existence.

January 27 1913 — **THE GUIDING LIGHT** — **LUBIN 2 Reels**

Peter Fife, keeper of the light at Casco Bay, lives alone with his 17-year-old daughter, born blind. Harry, the girl's lover, saves all of his scant salary and gives it to Fife for an operation to restore Marie's sight. Dick Drayton is caught in the act of stealing the money and soundly thrashed. Bent on revenge, he extinguishes the light. Marie, through her quick wit and fortitude, restores the light, thereby saving Harry and his companions who are in danger of being dashed on the rocks in the darkness. The brave girl's reward comes in the form of a successful operation and her engagement to Harry.

January 24 1913 — **THE VENGEANCE OF DURAND** — **VITAGRAPH 2 Reels**

Or THE TWO PORTRAITS

Specially Written for the Vitagraph Company by Rex Beach

The Vengeance which he nurtured for another enters his own soul. The weapon which he sharpened with jealousy and hatred and placed in the hand of his daughter, is turned against himself. He is cut down in the fury of his wrath.

January 20 1913 — **THE WAYS OF DESTINY** — **PATHE 2 Reels**

COLORED PHOTOGRAPHY.

Horace Blackwell, mortally injured by lightning, tells Dorothy, his adopted daughter, how she was found on his doorstep as an infant, giving her the locket which was found on her neck. With his death she is dispossessed of her home and faces great hardships. Finally, she is employed in a Department Store, and later, being brought before the proprietor on a charge of theft, she tells him her story. The picture in locket solves mystery of her birth and she finds a home with her father.

GENERAL FILM CO.

REVIEWS OF MUTUAL FILMS

Women Left Alone (American, Feb. 1).—Near the sea live the man and his wife, fisher folk, and in the mountains live the other man and his wife, trappers. The man near the sea hears the call of the mountains and the man in the wilds hears the call of the sea. The two men heed the call, leaving their wives behind. When it would appear that an exchange of wives was about to be made, there is a meeting and an awakening. This is the story in essence, told rather effectively by the American Company. The possibility of such an affair is out of the reckoning when considering the effect upon the spectator. At times, the picture is strongly dramatic, but at other times it is strangely weak. The action is not particularly smooth. Yet the acting is comparatively good and the various scenes are well photographed. G.

Bud Tilton, Mail Thief (Reliance, Feb. 12).—F. Hopkinson Smith, when he penned the story of the cow puncher who was forced into robbery of the mail carrier through the teasing of his companions, or rather a companion, suggested a splendid plot for a photocomedy which the Reliance Company has utilized with satisfying results. The story is told with a few necessary variations, and not a bit of the humor that marked the original is lacking. The players sensing their opportunities, have entered into the action with zest. It is only occasionally that a player is inclined to over act, or act in too light a vein. Bud loves his sweetheart dearly and being somewhat bashful, cannot stand jesting from his friends. One of the boys, in fun, slips into his pocket a dime novel, "Life in the Harem" which Bud extracts in front of the other boys, to his discomfiture. The friend, securing possession of it again, puts it into an envelope and mails it to Bud's girl. Hearing of this Bud grows desperate and in his desperation holds up and robs the mail carrier—taking only the letter and leaving the rest scattered around on the ground. Through the evidence of the friend, Bud is apprehended. The judge, however, discerning the other side of the affair, suspends sentence and gives the kind friend who sent the letter, two years at hard labor for sending obscene matter through the mails. This turn at the end gives the picture an exceptionally funny and satisfying close. G.

Teacher Wanted (Majestic, Feb. 9).—The author has adopted a roundabout way of coming to the point of his comedy. There are several amusing situations, some clever business and the photography is passable. But it is evident that the plot has not been well thought out. More film than necessary has been used in giving the exposition. In explaining just why the girl should be a particularly good shoot with a pistol. She leaves the ranch for school in the West. Five years later, the father having died during the interim, she returns to a neighboring town as the school mistress. The local cow-punchers plan some fun at her expense, only to discover to their amazement that they are dealing, not with a tenderfoot, but with a thoroughly Western girl. The young man—presumably the one who kissed her good-by on her departure for school—continues to make love to her and succeeds finally in robbing the town of a school teacher. Another sign is posted, reading "Teacher Wanted. A Man." G.

The Interrupted Elopement (Majestic, Feb. 4).—For its class of comedy, this film is above the average. Evident care has been exercised in the construction of the plot with the result that we have a well connected story with the situations approached in a natural way. It is full of humor. The work of the actors in the role of the tramps is a feature of the film that deserves recording. The boy is refused the privilege of calling upon the girl by the girl's obtrusive papa. He threatens, in no mild language, to blow the top of the young man's head off if he presents himself in that neighborhood again. The youngster proposes an elopement at ten o'clock that night. The tramps are roughly rebuffed by the old man when seeking food and they also determine to visit the house at ten that evening. The girl, fearing that papa will carry out his threat, removes the shells from the gun. The auto breaks down on the way to the house—enter the tramps and descend the ladder—the girl, thinking that it is the boy, lowers herself into their arms and then father comes forth. He pulls the trigger of the gun to find it empty. He is suffering a severe beating when the young lover emerges out of the darkness to defend him and put to rout the assailants. Father is repentant, the boy is a hero and the couple get married in the proper way. G.

The Extra Baby (Majestic, Feb. 2).—After a quarrel with his sweetheart the young man decides to go out West and continue life on his ranch. The girl repents a trifle too late to reach him with a note, so remains behind a heartbroken but wiser girl. Three years following we find her a nurse in an orphanage. The man has found partial contentment through total oblivion of memories out West. The girl is sent West in charge of several orphans who are to be given homes there. One of the tots is left; the baby makes its escape and wanders in the woods, to be picked up by the man. In the search that follows the girl and boy are brought face to face. A reunion follows. The idea of a child escaping from its guardians while traveling on a train is somewhat inconsistent as we have it here, and the question might be asked, What motive was there strong enough to prompt the child to escape? The players have carried through their various roles with sincerity, and there is little that could be improved in the settings and photography. Barring a few rough places in the continuity, the play is accentably constructed. G.

The Winner Loses (Majestic, Feb. 11).—The sub-titles are poorly arranged and written in this comedy drama, a fault principally responsible for the vagueness which surrounds the action in the first portion of the picture. However, it picked up in force towards the last with several situations that are quite clever. The photography is good and the acting is accentable. G.

A Mystery of Wall Street (Thanhouser, Feb. 11).—In a recent issue of one of the weekly magazines there was a story of Wall Street which strongly suggested the idea for this photocomedy. The story, as we have it here, is not fully rounded out; the situations are introduced without sufficient explanation or preparation. After the financier has been forcibly wheeled around in the buggy all day, we wonder why he doesn't remonstrate more. We are told that his disappearance will always remain a Wall Street mystery. But why? The acting is lively, the settings are good, and the photography is in accord with the usual standard of the Thanhouser Company. G.

Some Fools There Were (Thanhouser, Feb. 14).—She is a pretty girl and a charming comedienne, the little actress playing the lead role in this capital farce. She arrives at the hotel; the boys catch sight of her and plan to make her acquaintance. The aftermath is awful when these "sports" discover how they have been "taken in"—tried with. The players have caught the spirit of the piece with uproarious success. G.

Good Morning, Judge (Thanhouser, Feb. 9).—At the club the young rounder makes a wager that he can win the judge's daughter within a month. The girl consents, but the judge overrules her. The boy plans to elope with her, but in the scramble that happens at the auto the wrong woman enters the machine. There is a mix-up, and our young rounder along with a headstrong woman, go to spend ten days in jail for fighting in a taxi. The idea for the comedy is exceptionally original and splendidly handled. It is one of the very best comedies this company has produced for some time. G.

SUPPLY CO. FILMS

Overcoats (Solax, Feb. 5).—A comedy with situations which should be funny, but which are not well brought out in the acting. Mr. Richman has a jealous wife, as well as a clerk in love with his stenographer. The girl slips her portrait into the clerk's overcoat pocket, but the boss upsets the little romance and starts trouble for himself by taking his employe's coat home by mistake. Wifey, of course, finds the picture. S.

The Monkey Accomplice (Solax, Feb. 7).—Very theatrically impossible with coincidences overworked and jumpy development of story. George, who was a thief in the past, reforms and becomes a member of his sister's household. The sister is married to a young man, who, in turn, has a pretty sister loved by George. An Italian organ grinder's monkey slips in an open window and steals the girl's necklace. Poor George is, of course, suspected, but things are finally explained. So there is a double clinch at the finish. Too impossible in story to convince. S.

A Modern Architect (Lux, Feb. 14).—Arabella, an eccentric comedy lady, decides to superintend the building of her home. The result is a remarkable appearing house, which finally collapses. Accelerated photography is used in the building scenes. Just another typical Continental knockabout farce. S.

Leopold and the Leopard (Lux, Feb. 14).—Leo is infatuated with a pretty girl, who promises to marry him if he will go to a friend, really her sweetheart, and bring back what is given to him. The lover gives him a leopard to bring back. Leo has a terrible time, and finally gives up after a chase in which the animal is always a close second. S.

Dogs Will Be Dogs (Gaumont, Feb. 6).—A well-trained, clever dog would have improved the humor in this picture considerably. As it is, the film is somewhat dull. The subtitles do not give a hint as to its meaning. This we catch only at the last. The young swain buys himself a dog, and, while returning home with it meets a strange girl, whom he falls in love with. The girl also has a dog. The boy's dog is supposed to fall a victim to the other dog's charm, and through his insistent pursuit he manages to bring the young people together. G.

Gaumont Weekly, No. 48 (Feb. 5).—Entertaining views of the Denver stock show, swimming races across the Seine at Paris, water prize races at Barcelona, Spain; the prince regent of Bavaria hunting wild bears, the dedication of the new Montreal docks, leaping near Sitka, Alaska; hockey contests at Moscow, German army reviews, Indians teaching their children native dances near Santa Fe, and of General Savoff, the Bulgarian hero. The weekly includes a cartoon on the New York municipal "graft" situation. S.

Deep Sea Shell Fish (Gaumont, Feb 9).—An educational and unusual picture showing deep-sea shrimp, a battle between prawns, the common lobster, the rock lobster, which is almost blind; the indolent grasshopper shrimp, found off the coast of Morocco; the crab, and a glimpse of how a crab releases an entangled claw at the joint in order to escape. The photography is clean-cut. S.

FROM HERE AND THERE

Herr Jagow, the chief of police in Berlin, Germany, in fulfilling his role of moral guardian of all Berliners, has issued an edict forbidding children under 14 years of age to be admitted to moving-picture shows on the ground that they are too exciting for them and are likely to have a bad influence.

Rev. Frank O. Hall, speaking on the subject of "The Theater As a Moral Force," at the church of the Divine Paternity, New York, vigorously defended motion pictures. "When the time comes," Dr. Hall said, "to estimate the great inventions of the present age, the moving picture will take the same relative place given to the printing press."

Theodore Tweston, a proctor at Cornell University, credits motion pictures with being responsible for a great decrease in drinking among the students. "When an undergraduate goes downtown for the evening he will generally take in one or two motion-picture shows, thus spending the time that he might have spent in a saloon," declares Mr. Tweston.

A bill is to be introduced in the Iowa legislature creating a bureau of censorship for motion pictures exhibited in Iowa.

HEARINGS FEB. 15

Government Suit Against Patents Company to Be Continued at Hotel McAlpin

Hearings in the government suit against the Motion Picture Patents Company will be continued in the Hotel McAlpin, New York, on the morning of Feb. 15. Originally sessions were adjourned until Feb. 5 to allow special agent Joseph R. Darling to continue hearings in the bathtub-trust case in Detroit, Mich. A further postponement was found necessary.

Following the hearings in New York, others will be conducted in Philadelphia, Pittsburgh, Chicago, St. Louis and some cities farther West.

FIRST PILOT PICTURE

Judging from its first release, The Blacksmith's Story, to be given to the public on Feb. 13, the Pilot Film Corporation is going to be a valuable addition to the list of motion picture producing companies. This initial film is not without defects, but they are minor mistakes in execution that may be guarded against in ensuing releases. In subject matter and in the manner of treatment The Blacksmith's Story suggests a guiding hand that will steer clear of catch-penny trash in a sincere effort to produce artistic films. There is ample room for a company working along such lines.

Frank Olive's poem that suggested the picture in question and the verses of which are used as sub-titles, lends itself to a film that deserves to be called prettily appealing rather than dramatic. The aged blacksmith tells his story of how, as a young man, he married a beautiful girl, both believing that her first husband, a soldier had been killed in the Civil war. For years they live happily together, until a one-armed stranger stops at the blacksmith's shop. He is the husband who was reported dead, and the heart of the blacksmith is broken when he bids his wife and child good-by for the last time.

Such is the story in substance, directed by Travers Vail, formerly of the Rex Company, and in which Mrs. Vail gives an extremely sympathetic performance as the wife. Equally able performances are given by George Morgan as the blacksmith and Kenneth Davenport as the old soldier. In view of the picture's many merits the use of a painted drop instead of actual scenery as a background for the blacksmith's shop, was unfortunate. If this mistake is rectified the artistic worth of the picture will be materially increased.

DINNER TO KING BAGGOT

About 200 guests attended the Screen Club dinner given to King Baggot, president and founder of the club, at the Hotel Astor, last night. John Bunny acted as toastmaster, and brief speeches were made by several members of the club and prominent visitors.

A pleasing feature of the evening was a well varied entertainment provided by professionals who offered their services. It was ladies' day at the Screen Club yesterday afternoon and the wives of many of the members attended the banquet. Herbert Brenon, Harry Raver, and Joseph Farnham were in charge of arrangements.

GILSON WILLETS WITH SELIG

The Selig Company has recently completed arrangements with Gilson Willets, whereby this well-known author will write scenarios exclusively for the Selig Company. Mr. Willets is a novelist, war correspondent, traveler, playwright, special magazine writer, and scenario author, and his addition to the Selig editorial staff is important. Mr. Willets is the author of over fifty popular novels and fully as many successful plays.

WITH THE FILM MEN

Once more C. Lang Cobb bursts into the limelight. Last week I received a package by parcels post. It was the full size allowed by law, and nestling alone in the bottom of the box was a one-sheet poster of a picture called By Parcels Post, which is being produced by the company Cobb represents. A striking piece of advertising.

The Ammex Company are branching out extensively. Their new offices are a decided improvement, and, while they say the expansion is due to increased business, I am inclined to think they are to be used as a setting for Manager Foote's sartorial display; and they are some clothes, too.

The thanks of the newspaper representatives should be extended to the Kinemacolor Company for the improvement of the last few weeks in the Wednesday morning show for the trade papers. Promptness and courtesy have become the rule, and it has become a treat rather than routine work to attend these exhibitions.

Francis X. Bushman—wonder what that X represents?—is making his headquarters at the Screen Club, where any good offers from managers will reach him.

The adjective department of the Universal, under the able leadership of Joe Brandt, has been working overtime since the "late unpleasantness."

A trip to the subterranean caverns of the Pilot Film Corporation, in Yonkers, is well worth while. Many of George Magie's ideas would be well worth adopting by some of the older manufacturers.

Down in the labyrinths of newspaper row is a man, unknown to the picture business, whose efforts have entertained thousands. He is E. G. Sullivan, a newspaper man who is a regular writer of Kay-Bee scenarios.

P. J. B.

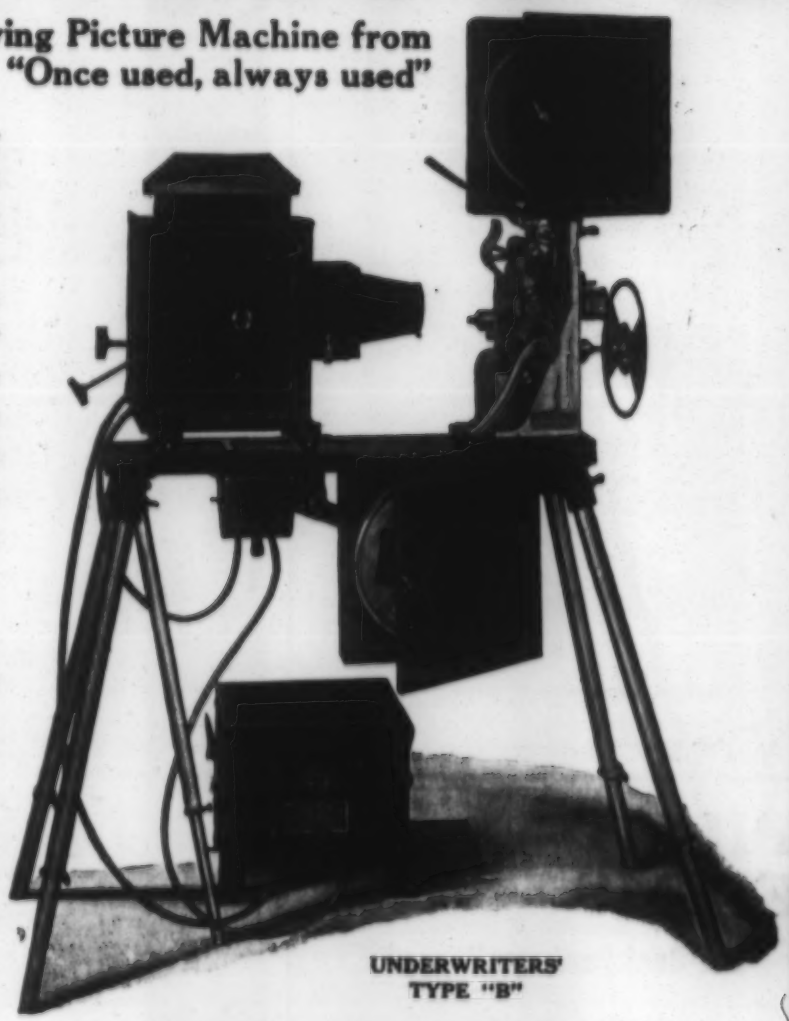
THE EDISON KINETOSCOPE

An Unsurpassed Moving Picture Machine from every point of view. "Once used, always used"

Are your profits being eaten up week after week by the cost of repairing your moving picture machine? If so, you might as well make up your mind right now to do one of two things—either go out of business or get the machine that is built to *last*—the Edison Kinetoscope.

The Edison Kinetoscope stands up to the work day in and day out, month after month. It soon saves its cost over a cheap machine by the saving in repair bills alone. And it operates easily, simply and economically—projects pictures that are clear and rock-steady. If you want to go the easiest, quickest road to prosperity, go with the Edison Kinetoscope. Send today for Catalog 500 and a copy of the Edison Kinetogram.

THOMAS A. EDISON, INC.
267 Lakeside Ave., Orange, N. J.



UNDERWRITERS' TYPE "B"

COMING EDISON FILMS

Tell Your Exchange You Want Them

Feb. 13—7244. Dangers o the Street. Taken in co-operation with the Public Service Corporation of New Jersey. 500 feet. Descriptive. —7245. A Heroic Rescue, by Chas. M. Seay. 500 feet. Comedy.

Feb. 14—7246. The Doctor's Photograph, by A. B. Cooper. 1,000 feet. Dramatic.

Feb. 15—7247. The Old Monk's Tale, taken at "Ramona's Marriage Place," San Diego, Cal. 993 feet. Dramatic.

Feb. 17—7248. Confidence, by Bannister Merwin. 1,000 feet. Comedy-Drama.

Feb. 18—7249. His Enemy, by Bannister Merwin. 1,000 feet. Dramatic.

Feb. 19—7250. After the Welsh Rabbit, by William W. Hanson. 1,000 feet. Comedy.

Feb. 21—7251. The Will of the People, by Bannister Merwin. 1,000 feet. Dramatic.

Feb. 22—7252. The Minister's Temptation, by Rev. Sydney Booth. 1,000 feet. Dramatic.

Feb. 24—7253. In a Japanese Tea Garden. Taken at Coronado Beach, Cal. 1,000 feet. Comedy.

Feb. 25—7254. The Ranch Owner's Love Making, by A. H. Giebler. 1,000 feet. Comedy-Drama.

Feb. 26—7255. The Newest Method of Cooling Battle-ships at Sea. Practice Drill in New York Navy Yard. 325 feet. Descriptive. —7256. All on Account of a Transfer, by Henry W. Otto. 675 feet. Comedy.

Feb. 28—7257. A Will and a Way, being the eighth story of "What Happened to Mary." Produced in collaboration with "The Ladies' World." 1,000 feet. Dramatic.

The Armstrong Lithograph Co. will make a 1-sheet poster for all films except No. 7255 and 3-sheets for Nos. 7252 and 7257.

MOTION PICTURE ACTORS SUPPLIED

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ON SHORT NOTICE

We make a study of your requirements. How much time do you waste interviewing the wrong kind of people? We only recommend COMPETENT ACTORS.

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VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

POLLY AT THE RANCH

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

A TRAP TO CATCH A BURGLAR—Comedy — **Monday, Feb. 10**

It catches all right—but not a burglar! It happens to fall on the head of the house who returns home rather late, just in time to get caught.

PAPA PUTS ONE OVER—Comedy — **Tuesday, Feb. 11**

He accidentally saves Mama from being swindled by two rogues. He feels proud of his achievement, and Mama agrees with the girls that Papa is some man after all.

BUTTERCUPS
THE PANAMA CANAL } **Two together** — **Wednesday, Feb. 12**

The first, "Buttercups," is a pretty story of Irish life and childish faith in the good fairies, who help others in their distress. The Panama Canal affords a view of the greatest of all engineering accomplishments.

THE WEAPON—Drama — **Thursday, Feb. 13**

It points out the murderer and brings him to justice. By a mere accident, an innocent man is proven guiltless, and saved from being the victim of a base plot. Maurice Costello plays the lead.

THE MAN HIGHER UP—Comedy — **Friday, Feb. 14**

Bunny is one of the finest. Hughie Mack is another. They are rivals for a widow. Bunny is the man higher up and gets the widow.

POLLY AT THE RANCH—Western Comedy — **Saturday, Feb. 15**

She comes like a ray of sunshine, dazzles the boys and makes them love-sick. She shoots one of them in the leg and then marries him.

NEXT WEEK—SIX A WEEK

A CORNER IN CROOKS—A get-away	Monday, February 17
JUST SHOW PEOPLE—The Real Thing	Tuesday, February 18
BEAU BRUMMELL—Swell	Wednesday, February 19
MR. FORD'S TEMPER } Comedy and another	Thursday, February 20
VIEWS OF IRELAND } Comedy and another	Thursday, February 20
CINDERELLA'S SLIPPER—A perfect fit	Friday, February 21
THE LOCKET—A funmaker	Saturday, February 22

Special Release—THE CHAINS OF AN OATH, in Two Parts, Released Friday, February 14th, 1913.

Special Release—PICKWICK PAPERS, in Two Parts, Dickens, Released Friday, February 28th, 1913.

THREE AND ONE-SHEET POSTERS OF ALL VITAGRAPH RELEASES

PILOT FILMS

"One-Reel Features"

TO THE TRADE:—

This Company will make one-reel features, each one far removed from the ordinary grind, and in fact three-reel stories condensed into one. Pictures which will make a lasting impression.

"THE BLACKSMITH'S STORY," released FEBRUARY 13TH, is suggested by a well known poem. Fading Scenes tell in a striking manner a remarkable story. The whole thing is daintily arranged, finely edited and will be long remembered.

Our second release, FEBRUARY 20TH, "THE TWO GLASSES," is taken from a poem by Ella Wheeler Wilcox, by special permission.

GEO. A. MAGIE

PILOT FILMS CORPORATION

WE WANT GOOD SCENARIOS 120 SCHOOL ST., YONKERS, N. Y.

KALEM FILMS

THE FIRE COWARD

A Stirring Drama of the Kentucky Hills

Houston, a young revenue officer, is sent into the hills to locate a band of moonshiners. He establishes a warm friendship with Dot Hillman, little knowing that her family is engaged in illicit distilling. Through an hereditary fear, Houston proves a coward when the woods adjoining the Hillman cottage take fire, and the family sends him a white feather. Later Houston locates the moonshiners and redeems himself by rounding up the lawbreakers, although it costs him the love of Dot.

Released Monday, February 24th.

THE MESSAGE OF THE PALMS

An old negro servant, seeking employment that he may assist the impoverished Colonel Carlton, comes to a place where palms are being cut and shipped for the Palm Sunday services. He meets a little child, who tells him the story of the palm. The old negro is so impressed that he has the little one place a message on a palm which is later the means of bringing the Colonel's daughter to him in his time of need.

Released Wednesday, Feb. 26th.
Special one and three-sheet posters.

SALLY'S GUARDIAN

Bobby Merrill, a young bachelor, is appointed guardian of a charming young woman. He pretends to be the guardian's nephew and secures a disguise. As the "nephew" he courts the girl and as the "uncle" he forbids the marriage until an elopement takes place and the "uncle" is sent abroad to stay.

(On the same Reel)

WHAT NEW YORK IS DOING FOR ITS DEAF, DUMB AND BLIND

(Educational)

Released Friday, Feb. 28th.

Coming Next Week—THE WAR CORRESPONDENT

THE MISSING BONDS

Randolph, a young business man, leaves valuable bonds at the Langdon offices as security. Later he becomes attentive to Langdon's daughter and incurs the enmity of the confidential clerk, Withers, who attempts to discredit the young man. Withers one night takes the bonds to meet a gambling debt. Randolph secretly secures his property and calling at the office next morning exposes the clerk's dishonor.

Released Saturday, Mar. 1st.

Handsome Postcard Portraits of the Popular Kalem Players. $3.00 per thousand. F. O. B. New York.

Photographs of Leading Kalem Players for Lobby Display. A set of 12 photographs, 7 x 9½ in., postage prepaid, $1.50. Photographs 11 x 14 in., 25 cents each, postage prepaid.

KALEM COMPANY

235 W. 23d Street, New York

REVIEWS OF LICENSED FILMS

The Pride of Angry Bear (Kalem, Jan. 29).—A sick and exhausted prospector is nursed to health by an Indian maiden, the daughter of chief Angry Bear. The white man persuades the girl to run away with him but the chief has watched the wedding of an officer's daughter at a nearby fort, and sets his heart upon an elaborate ceremony. The lovers run away but are recaptured. The chief forces the prospector to marry the girl in a ceremony which he endeavors to have duplicate the fort wedding. So the chief's pride is satisfied. It is not clearly shown that the young people run away because they fear the chief's anger, although this, we understand, was the idea of the scenario. An entirely different impression of the prospector's action might be gained from watching the picture. The single value of the picture lies in the pretty scenery. Carlyle Blackwell is the prospector and Francella Billington is the girl, while William West is excellent as the old chief. S.

The Lesson (Selig, Jan. 30).—Many unconvincing moments weaken this film drama. A young woman secures a position in a department store to support her family after her father is injured. The family needs funds for medicine and the door-walker kindly loans money to the girl. The lover is angered and knocks the benefactor down. Later the door-walker brings his wife to call upon the girl's family, the lover discovers the wrong of his hasty action and apologises. The film follows the old melodramatic method of having the lover overhear conversations, unseen but really in plain sight. Then, too, he listens in a window but no one observes him. This sort of thing weakens a picture. S.

And His Wife Came Back (Vitagraph, Jan. 29).—Due to the bright funmaking of John Bunny, who always radiates good humor, this comedy is a decided laughing hit. Mr. Bunny's wife leaves him for a vacation trip, after getting an old-maidish busybody to keep tab on her husband. A gay widow lives just across the air-shaft and when Mr. Bunny makes a failure of his breakfast they put a board between their windows and between them enjoy a delightful repast. Meanwhile, the old maid has observed things and wired the wife to return. At the end of the breakfast the widow reads Bunny's fortune in the tea cup. "Something unexpected is going to happen to you," she tells him. The tea has grounds for the prediction when the wife arrives a moment later and starts things. Bunny gets his last glimpse of the widow, for his wife has the window boarded up. Mrs. Kate Price as the widow and Flora Finch as the busybody handle their roles excellently. S.

The Sheriff's Story (Essanay, Jan. 30).—Time hangs heavy upon some club idlers and they get the sheriff to tell a story. So the sheriff relates the tale of a prisoner who escaped from him years before. The man's wife smuggles a file into the cell and the prisoner saws through the window bars. He gets away and reaches home. The posse follows but the convict feigns death. The ruse succeeds and the man escapes, leaving a dummy in his bed. The story is only of passable value. The escape, the feigning of death, in fact the whole get-away is quite a tax upon anyone's belief. S.

Hubby Does the Cooking (Eclipse, Jan. 29). Just a little travesty dealing with those ambitious husbands who imagine they are better adapted to the art of cookery than their spouses. In spite of the nonsense, there are several amusing situations. He sails in with great gusto, being tired of the bill-of-fare at home, to perform the task himself. But, after spoiling most of the dishes in the cupboard, smashing a quantity of the crockery and upsetting the contents of the frying pan upon himself, he decides to turn the business over to his wife again. G.

On the Threshold (Lubin, Jan. 28).—Good photography, refined and intelligent acting are the principal factors in making this picture the artistic success that it is. One has difficulty in seeing the advantage of introducing the "vision" in the case of the neglected husband, for it has no direct bearing on the action at hand; it is not introduced to affect the ultimate outcome. Edwin Carewe as the husband gives strong support to the play. The author has set his action during that period of a young wife's life when it would seem that she was about to snap the matrimonial bonds. The man, standing on his rights as a husband, has forbidden the wife to continue her life in society's whirl to the neglect of the home and child. The wife, on the point of rebellion, is suddenly brought to her senses by an act of the child's and returns repentant to the man, as he himself is about to cross the threshold that would shut her life out from his. G.

The Canine Matchmaker (Selig, Jan. 28).—Really, the canine's place in this story was of minor consequence in determining the outcome of the love affair. Indirectly he was responsible for rushing it to a finish, but the title of a matchmaker is a misnomer. Luckily for the interest, the humor of the farce does not materially depend upon the dog, else the picture would have been ordinary, for we have had smarter and better trained dogs in pictures. William Duncan, the hero, is good looking (pardon the admission) he is rather droll and he possesses singular histic abilities, or so it would appear. And Myrtle Stedman, though required only to look sweet, does it in a charming manner. The army of tramps is a humorous or an annoying part (all depending on whether one has lived there or not) of the West. When this army sweeps down upon the house with the intention of storming it and is met with buckets of boiling water, we have a scene rife with laughter. As for the dog, he starts the trouble which finally decides the girl that she needs a protector. G.

Hubby's Polly (Pathe, Jan. 29).—Make the Polly a dog, the maid the mother of the baby, introduce an old maid aunt and we have a close relation in this comedy of "Confusion." The same situation here we have in the old favorite. The only difference is in the outcome of it all. The author has handled his materials in rather a crude manner. The players have succeeded in overcoming the faults of the plot with the humor they have given the action at hand. This husband wants the polly above all else, though why we do not know. The first scenes are practically useless in making the exposition of the farce; not till the wife reads the note are we fully alive to the true condition. However, the last scenes afford us the greatest amusement—where the wife imagines she has poisoned her husband. This phase of the story has been much better worked out than the preceding portion. G.

A Serenade by Proxy (Edison, Jan. 29).—One would not, on witnessing this farcial comedy, have to refer to the Edison announcements to discover the Director. To one who is familiar with these comedies of the past the hand of C. Jay Williams is apparent in almost every clever turn in the business or twist of the action. As demonstrated in this and other comedies, the players are as capable and funny, without being cheap and trashy, as any to be found in the motion picture field. The subject matter here is of minor consequence; the treatment is everything. The photography and settings are in accord with the best. The cook, played by Alice Washburn, demands a romantic lover to the discomfiture of the hired man. The daughter, enacted by Gertrude McCoy, suggests a way out to the despondent lover, that not only proves successful for him but brings about the culmination of her own happiness. There is a double elopement, an angry father and the cow in the barn continues to give forth its milk while Pat, the coachman, assiduously avoids the milker while milking. G.

The Bulgarian Army in the Balkans (Eclipse, Jan. 29).—The Eclipse Company has devoted a half reel to well photographed scenes of the Bulgarian army near the town of Jardscilo, at the time of the beginning of hostilities with Turkey. The film depicts the forward movement of the infantry and cavalry, dismounting for a short rest and mess, another advance march, mounted and dismounted target practice and gun drill, a cavalry charge, the 5th battery of artillery limbering up, the regiment fording a river, reviewing of the troops by King Ferdinand and the cavalry advancing to the frontier. G.

She Must Elope (Lubin, Jan. 30).—Miss Hotely gives a capital performance in this half-reel subject that is played in a farcical manner throughout. The story would not permit of more serious treatment. In its present form it should draw a few good laughs. Harry is penniless with "prospects" of receiving a fortune from an aunt whose early death is expected. He can wait no longer and jumps at the chance to marry a romantic old maid, whose wealthy father is anxious to see her wedded. To satisfy her romantic cravings she insists that they elope, and to carry out the idea the father must greet their return with a storm of abuse, which he does. Then he hands Harry a roll of bills which the wife quickly appropriates and in their place gives the husband a little small change, as an indication of what he may expect. Just at this point, to add to the misery of the bridesroom, a telegram is delivered stating that his aunt is dead and the will allows him $50,000. Miss Hotely is well supported by Robert Burns and Spottiswoode Aitken. D.

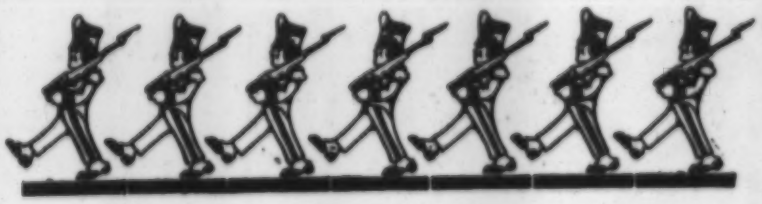
The Horse That Wouldn't Stay Hitched (Kalem, Jan. 31).—A trick horse, and a remarkable creature he appears to be, is an indispensable asset to this half-reel picture in which John E. Brennan, Ruth Roland, V. Howard, and Marshal Neilan appear. There is just enough of a story to allow the amusing qualities of the obstreperous animal to have full play. No matter where the horse is hitched he breaks away, and finally Bill, the owner, sells him to the invalid father of the girl he is wooing. Foolishly the girl attaches the bridle to the chair in which her father is seated, and the best scenes in the picture show the horse dragging the chair and its occupant down the road. We have a smash-up, a rescue, and in the end Bill is forced to refund the money paid for the horse. D.

The Guiding Light (Lubin, Jan. 27).—An attractive story of a sea-coast lighthouse, prettily told, is this two-part photo drama. A young fisherman is in love with the blind daughter of the lighthouse keeper and gives his small savings for an operation to restore the girl's sight. The operation is performed, but a week must pass before the bandages can be removed. The lover goes away on a fishing trip off the banks and a weak-minded vagabond extinguishes the lighthouse lantern. He attacks the keeper, who starts to investigate, and the girl, her eyes covered with the surgeon's bandages, climbs over the rocks to the lighthouse, starting the light again. The lover's vessel is saved by the reappearance of the light. The couple are happily united after the operation is found to have been successful. The idea of the blind girl and the successful operation has been used a number of times before. The mechanical plot detracts a bit of the breath of reality from the picture, but it is so prettily enacted that it can safely be called unusually successful. The photography, in camera work and choice of scenes, is admirable, and the acting of Harry Myers as the lover, Marie Weirman as the girl, and Peter Lang as the keeper of the light is excellent. S.

Saved by His Horse (Pathe, Jan. 30).—Here we have the old scout again. The old scout, at the approach of night, takes a nap on the open prairie. The old scout has had things happen to him before because he went to sleep in the open and his previous experience should have—but to return to the story. Indians steal his horse, which escapes and returns to awaken him. The redskins follow, but he gets away in time to warn an approaching stage coach. There is another chase over frontier roads while the scout's horse goes for help. The cowboys come to the rescue and a few more Indians bite the dust. Pretty soon these savages will quit disturbing the old scout's beauty sleep. S.

The Phantom Ship (Edison, Feb. 4).—From the time this picture is flashed upon the screen until it darkens the spectator's interest is held securely in the tendrils of a pleasant romance—a romance of plain love and the sea. As for the story containing a great amount of pathos or emotion, it does not. A keen thrill is sent over the spectator when the wife observes the phantom ship, which saves her from making an awful blunder. However, the man she would have married displayed no traits of the villain, and therefore it is only repugnance we feel at seeing the woman drift into such a situation. Perhaps if this suitor had been pictured as more of a villain the situation would have been intensified. Mabel Trunnelle plays the wife, Herbert Prior the husband, and Walter Edwin the shipowner. Herold M. Shaw is the director. G.

The Chameleon (C. G. P. C., Jan. 31).—With good photography, this film explaining the characteristics and nature of the well-known member of the lizard family, proves highly interesting and instructive. The chameleon makes a prey of all insects, capturing them by means of his long tongue, which is the length of his body. Nature has made his eyes so that he can turn them in any direction. The chameleon is easily tamed, and makes a fine pet. To protect itself against larger animals, it possesses the power to vary its color according to the object on which it rests. G.



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We are living in an age of progress —*are you?*

KINEMACOLOR COMPANY

1600 Broadway New York City

The Thanhouser Three-a-Week's

FEATURE FEBRUARY (Second Week: A comedy of the COURTS, a tale of the TICKER and an essay on the EASY.)

SUNDAY, FEB. 9

"GOOD MORNING, JUDGE!"

A young man received a note from his sweetheart, making an appointment, and he carelessly left it in a coat that was sent to the tailor. The note fell out of this and the tailor put it in the pocket of another man's coat. The other man was a Hespeok; his wife discovered the note, and kept the appointment. In the mix-up, the wife and the first young man were arrested and arraigned before the —father of the latter's sweetheart! Oh, it is to SCREAM!

TUESDAY, FEB. 11

A MYSTERY OF WALL STREET

He was a great financier and he fell in love with a girl whose father was also on 'Change. She rejected his suit. In a rage, the financier got busy with the market. Aiming his strength at the securities of the girl's father, he reduced the man to penury. But there was a turn in the market. With it, the father regained his wealth. How was it accomplished? Through the financier's chemise. Why was he absent? Ah, there's the reason for the title!

FRIDAY, FEB. 14

SOME FOOLS THERE WERE

Men guests at a summer resort meet a real "charmer" and are "charmed!" Each does not know, though, that the other has met the lady in the case, who in loving remembrance has taken a snapshot of them all. Then they learn she was a writer collecting data and photos for a magazine story on "Fools Youfdoet at a Summer Resort!" This is the SECOND comedy of the Three-a-Week's second "Feature February" week!

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Coming! Sunday, Feb. 16—By the Middle Western Company: "HALF WAY TO RENO."

—FOURTH YEAR—

HARRY C. MYERS

LEADING MAN

BARRY O'NEIL Director

Lubin Manufacturing Company